

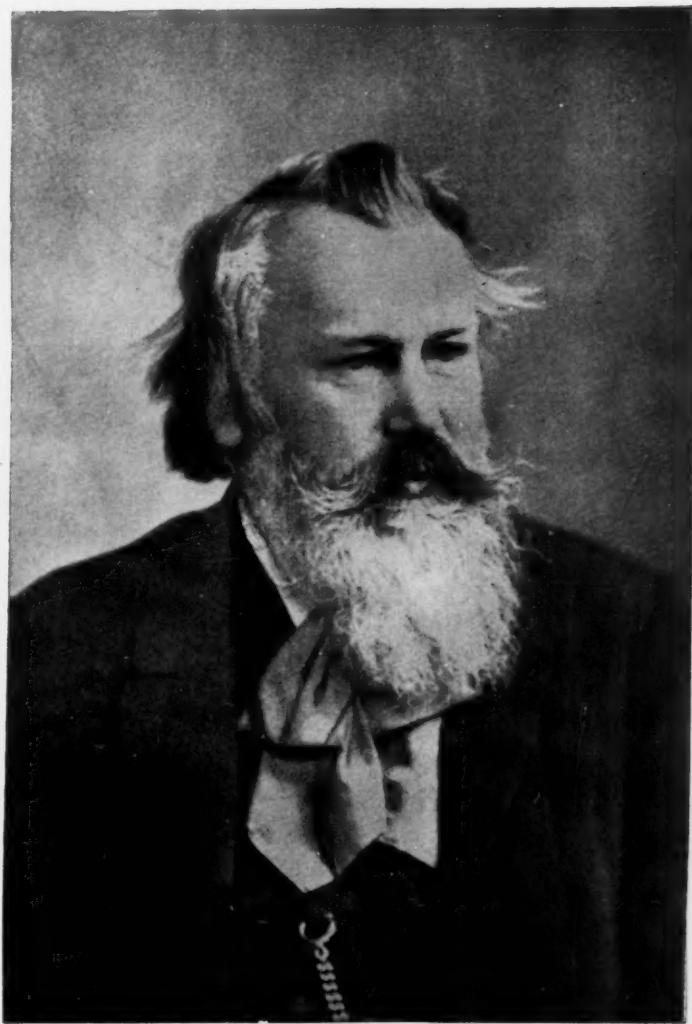
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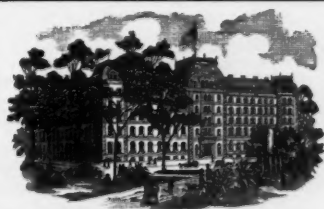
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## A BEARDED BRAHMS.

THERE was a time during Johannes Brahms' early life when he looked very much like the late Henry Ward Beecher. The intellectual and slightly arrogant pose of the head, the smoothly shaved face, the manner of wearing the hair, all suggested strong points of resemblance between the Brooklyn pastor and the Hamburg composer. To-day we present on our title page one of the latest pictures of Mr. Brahms, and one which gives a fairly good idea of his personal characteristics. There is nothing of the poseur in the man, and he is nothing if not Teutonic. Several composers born on German soil could we name as being less distinctively national than Brahms. His work, his ideals are German, and his earnestness, austerity and withal modern touch endear him to all lovers of the severe and lofty in music art. Brahms will never be popular, but then neither will Dante.

## MISS DOLLAR.

IT may be very good to see ourselves as others see us, but it is rather disgusting to see ourselves as some Europeans imagine us. Two French gentlemen, worshippers of their great goddess, Lubricity, have written the libretto of "Miss Dollar." She is of course a rich American and has lots of European admirers, impecunious and greedy. The favored suitor is "Gaetan," a modest and poor civil engineer. "Miss Dollar's" uncle, the millionaire, "Sam Truckson," refuses his consent to a marriage till he is assured that things have gone so far that

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marriage is an inevitable reparation. "Sam Truckson" in real life would have gone gunning for the modest engineer, but in the French writer's imagination he consents, and appoints "Gaetan" manager of his silver mines. What the modest man's fate would be at Cripple Creek or Deaddog City we have not imagination enough to conceive. He never gets there, however, for just before the wedding he confesses he is a damned liar and has taken away the lady's reputation without any justification. Here again the French authors miss local color, for "Sam Truckson" would certainly have gone a-gunning for "Gaetan," and so would "Miss Dollar" herself we are sure. But in Paris, no. The millionaire uncle takes back his niece, and refuses his consent to the marriage till "Gaetan" has a diploma of civil engineer. A diploma! Opening a jackpot with five aces would have been more in "Sam Truckson's" style. Then the lovers meet; the girl forgives her cowardly slanderer, and all ends in true French fashion.

This sickening stuff has been set to music by Messager, and is said to be very amusing to the audience of the Nouveau Théâtre. Especially praise is given to Mr. Decori for his specialité in representing *des rastaquouères bredouillants*. Would it not better for Mr. Clairville & Co. to leave the wild and woolly West alone, and stick to the cocottes and horizontales of the Boulevards.

## THE PSYCHIC EFFECTS OF MUSIC.

BY C. AND P. LOMBROSO.

(Continued from our last.)

QUESTION II. What are the physical effects produced on you by music? Cold, heat, shivers, hunger, need of movement, need of repose, &c.?

The replies published are:

Mrs. A. S. When music impresses forcibly, it feels as if it took her by the nape of the neck and squeezed it, and she feels struck with shivers that seem to radiate from the spinal cord to the tips of the fingers. When her mind is in repose, the first sensations are disagreeable, as if she were transported suddenly from one temperature to another. On the other hand, when she is excited she enters into the music without feeling the change. After hearing music which has struck her, she cannot sleep and feels an unpleasant agitation.

Mrs. Vic. "Music gives me chills, cold sweats, makes me forget physical pain, neuralgia and the like, which return when the sound ceases. It makes me oblivious of hunger, and often of need of movement."

Mrs. B. To the same effect.

Mrs. Bersezio. "I feel no material effects, except a kind of gooseflesh, and the rise of tears to the eyes."

Mrs. S. "The shiver of touching cold steel."

Mrs. Resta. "Shivers and tears."

Mr. J. "No sensations of touch except *chair de poule* or gooseflesh."

Professor Porro: "The only sensation of the sense of touch I experience, and then only rarely, is a *frissonnement* or nervous quiver. In general I forget physical needs, even hunger; I am annoyed by light, and much irritated by any movement or chattering. I remember that at Geneva the impression of the duet in "Lohengrin" was entirely ruined by the screaming of a ventilator with fans. Usually I am restless, but when I hear music I cannot permit myself the least movement."

Professor Calderini: "Shivers, running to the spinal marrow."

Mr. Nicoletto: "Shivers, tears."

Mr. Samuel L.: "Need of movement. Much excited by military music."

Mr. Bocca: Speaking of "Tristan and Isolde" this witness writes: "Spasmodic enjoyment. In the strong passages I feel the brain seized in a vice, and my spinal column shaken violently. A pleasure that exhausts me."

Mr. G. Lerda: "Music sometimes gives us a severe convulsion."

Mr. C. B. (musician) feels such emotion at hearing a new work that he becomes feverish and flushed, can neither sleep nor eat, and is irritable.

Mr. Bistolfi, the sculptor, when he hears music which pleases him feels a real shock, and such a tired feeling that he is compelled after an hour either to withdraw from the concert or not to listen to the next part. Shivers.

Three persons reply that they cannot hear music unless in good health.

A nurse, an intelligent woman, after hearing music wanted to eat.

Two others confirm this.

Mr. K.—"The shock which music gives to the nervous system can, in some cases, produce hunger or restlessness."

Mrs. S.—"The music of Grieg gives a sense of cheerfulness, of hunger."

Two persons cannot sleep after hearing an opera by Wagner.

In brief twenty-four out of twenty-six (95 per cent.) reply that music gives them shivers. This is the most general phenomena. Twenty out of 26 (81 per cent.) are excited to tears; ten that their experience is not painful. Three out of twenty-six (13 per cent.) feel hunger. Five of twenty-six (20 per cent.) cannot enjoy music unless in a good state of health. Seven (28 per cent.) forget time, surroundings, material needs, and when the music ceases awake abruptly. One person does not feel pain like neuralgia till the music stops.

It is noteworthy that musical sensations are more violent in males than in females. None of the women speak of convulsive feelings, of brains in a vice, of exhaustion.

Lombroso adds that this confirms his theory respecting the sensibility of women. Women have the sense of touch and taste less fine than men. They have less sensation of odors and flavors, less enjoyment of the pleasures of the eye, and, accordingly, music affects them less. The phenomena of shiver, or chill, of flushing, or rapid pulsations are evidently vasomotor reflexes; the cases of anæsthesia, analgesia, &c., must be referred to the hypnotic condition, the monoidic state which a strong musical impression produces.

Question 3.—What are the psychic effects of music? Melancholy? Tenderness? Vanity? Excitement or enthusiasm? Association of ideas, &c.?

Mrs. Vic.—Music gives her in general a feeling of sadness and has also a moral effect, causing indulgence toward others. When she was a child of ten or twelve, Schumann's music produced distinct visions of things and people, which is rarely the case now. When she hears music, without listening to it, she experiences intellectual excitement, not directly referable to the music, but like the simple excitement caused by strong coffee. When she listens, that is, with attention, the excitement is concentrated, and she no longer sees the singers, &c. She feels as if she could say or do things which do not come into her mind ordinarily. Music in general varies in its effects with her mental or bodily state.

Mrs. A. T.—A strain of music most often makes her see a landscape, clouds, waves, the sunshine on a plain, night, &c. Melancholy and joy seem to be transferred from the music to her. These impressions are not derived from what the music properly signifies, but vary according to surroundings or a thousand different things. That is, music that has been heard in a certain particular environment when heard again under a changed environment reproduces that in which it was first heard.

Mrs. Besso.—"Music produces visions in general, melancholy or emotion, according to the piece or my disposition at the time. I love sad music."

Mrs. Bersezio.—"Music makes a pleasing influence on me; but if it is difficult I feel a sort of repugnance to concentrating my attention on it at first; but gradually I am in such immediate sympathy with the author that I seem to know, from what has preceded, the phrases I hear. If it is easy I enjoy it without fatigue. Martial music makes me feel capable of heroic deeds. When I hear a piece a second time the performance recalls accurately and vividly the time, place and circumstances of the first hearing, and my mind is sad or gay as it was then."

Mrs. Ida S.—"I prefer simple music that resembles natural sounds to elaborate music that requires trouble to make out. Different kinds of music affect me differently with pleasure, grief, &c." This lady adds that she does not see music with colors, but with figures or unspoken words. After a symphony she



does not grasp the whole frame work or scheme of the piece, but a special phrase is prominent, and around it the others crystallize.

Mrs. A.—"Music makes me sad or gay according to the disposition of my mind."

Mr. Y.—"Music gives me strange visions and feelings. Grieg carries me into a cold, sad land which I conjecture is Norway. I am sad at the fourth act of 'La Favorita,' timorous in the conspiracy of the 'Huguenots,' war-like in the finale of 'William Tell.' Sometimes music seems to excite me to work."

Mr. Vittorio Bersezio.—"Music produces in me no visions or sensations of immortality, &c. It revives the time when I heard it before. As regards psychic effects, it makes me seem better to myself, or at least desire to be so; it arouses my imagination and I feel as if I had something in my brain or mind."

Mr. Francesco Porro: "The effect of music is a kind of ecstasy or isolation from life and thought. When it is strictly bound up with drama, I participate in the life of the characters, but when the union of words and music is not perfect the impression is merely suggestive. When under the impression of pleasing or unpleasing events I connect them with the music I hear, either by its analogy to these events or without any apparent connection. In general all the feelings I experience are the immediate necessary consequences of the music I hear." Professor Porro notes that religious music, although it gives him immense enjoyment, arouses no other than artistic sentiments. He admires Meyerbeer and has the greatest admiration for Wagner. "Italian or French opera leaves me indifferent, produces a mere theatrical effect, not comparable to the exquisite intellectual pleasure produced by an opera of Wagner. All the pleasure I receive from common music is a reflex from the times when I did not know Wagner. I have an absolute indifference or even aversion to the most modern music which is so popular."

The Psychic effects of musical sensation in men, write the Lombrosos, are numerous and varied. The late Mr. Darwin states that music in general made him think more deeply on the subject at which he is working, while the artist Bistolfi declares that it stimulates him to do something or other.

Professor Zoa says that music stimulates cerebration, gives a crowd of ideas and produces extraordinary excitement in certain cases only. Not, for example, in the case of his pathological or scientific researches, but if he had to create a literary work of imagination music would inspire him.

Mr. Y., already quoted, adds that only Wagner and Beethoven excite his mind to work; and Mr. V. Bersezio has his imagination excited by music.

Professor Lombroso himself has no knowledge of music, but sometimes is excited, as by the phrase *Sull'etra lontana* in Boito's opera, which produces the sensations he has felt 2,000 metres above the level of the sea, while some verses of Lucretius, which never come into his mind unless high up on a mountain, are then recalled. He calls this dynamogenous action or action of association.

Sometimes the effects of music are moral rather than intellectual, a fact noted by J. Stuart Mill, who says that music elevates the tone of our sentiments. When recovering from an illness music was of great help, especially Weber's "Oberon."

Mr. G. Bocca is affected with visions, association of ideas, and feels a sense of perfect beatitude which makes him better.

Mr. F. S. describes music as having a lulling, relaxing effect.

Mr. Odoardo Levi writes: "When I hear an orchestral piece I experience visions referrible to incidents of my life, and these visions gradually materialize; that is, from being simple auditory sensations blended with recollections they become tactile (*tattili*), and I live the life of the personage who sings. When I am sad, even light music creates melancholy. I sometimes feel deep emotions from pieces which leave me indifferent at other times."

Mr. G. Lerda: "Music excites in me only emotions, and, subordinate to the psychological conditions of the moment, awakens sadness, love, enthusiasm. Dance music usually does not affect me; sometimes it makes me sad."

Mr. Calderini—To this gentleman, who is a painter, music calls up visions which forms scenes; he sees fields, battles, scenes of domestic life, always with a latent sentiment of sad events, but martial music fills him with memories of great patriotic actions and a longing to share in them.

Mr. K.—Music acts principally and immediately on

his nervous system, and this action on the nerves includes a strong action on sensibility. It produces visions that vary according to the kind of music. Some music produces a longing for dreamy repose.

To sum up: Music produces sensations of melancholy and tenderness in thirteen out of twenty persons; that is 65 per cent. Dance and light music make five persons sad; almost all prefer sad music; visions of landscapes, things, &c., are seen by ten out of twenty or 50 per cent.; association of ideas in one respondent above, a lady; more active cerebration in ten out of twenty-three, all men, or 44 per cent. In five out of twenty, or 20 per cent., music recalls the scenes in which it was first heard. In all cases the impressions varied according to the nature and intensity of the piece, the age, time, circumstances, &c.

Psychic sensations are merely a counterpart of physical sensations and are produced at the same time, like a rise of temperature in fevers. Both psychic and physical sensations are merely effects of the dynamogenous power of music; music, like the color red, is dynamogenous, and increases the energy and activity of the senses.

The remarkable proportion of persons in whom music excites visions, may perhaps be referred to the special relation between auditory and visual sensations, a relation which gives rise to the curious phenomenon of colored hearing, which Grüber and Flournoy have found in many cultivated persons, but does not exclude reflex dynamogenous action.

Note that psychically men present more various and more forcible impressions. Men alone feel intellectual excitement or purely intellectual pleasure.

"I experience," writes Mr. Nicoletto, "an æsthetic enjoyment, in which emotion takes only a second place, as in the marvelous construction of a fugue by Bach; at other times it is purely an emotional pleasure, as in Schumann; sometimes they go together. Thus my mind may enjoy the technical development of a musical thought, while in my psyche the technical construction idealized to the highest degree produces emotion in all its intensity."

It is curious to note that two men, Berlioz and Foà, and one woman, A. S., experience sometimes a kind of musical psychic deafness. "Sometimes," Mrs. A. S. writes, "I feel utterly unable to enjoy music. I know it should please me, but I am deaf, inert, like a piece of anæstheticized skin when pricked." Professor Foà relates that to his great surprise some Wagner music which had given him the highest enjoyment the year before left him cold a year later. "You might say I felt deaf." Berlioz too in his "Mémoires," speaks of this kind of occasional torpor.

**Paul Tidden.**—Mr. Paul Tidden, who has been winning fame for himself in Germany, has again returned to this country.

**An Ithaca Garrett.**—Mr. A. Howard Garrett, the singing master, has accepted a position at the Ithaca (N. Y.) Conservatory of Music.

**Violinist Brodsky Withdraws.**—Adolph Brodsky, the violin soloist of the New York Symphony Orchestra, has withdrawn from that organization, leaving it without a concertmeister.

When the recent difficulties between Walter Damrosch, the conductor of the orchestra, and the musicians in regard to Anton Hegner, the imported cellist, came up Mr. Brodsky tried to smooth matters over, and urged Mr. Damrosch to withdraw Hegner until the affair could be properly settled. Mr. Damrosch refused to listen, and as a result the musicians, it will be remembered, declined to play with Hegner at the concert in Music Hall on December 17.

Mr. Brodsky knew what was coming, and would not go on the platform with the orchestra that night.

Mr. Damrosch the next day sent out cancellations of his contracts to all the musicians, Mr. Brodsky included. These cancellations were returned by all except Mr. Brodsky, who was of the opinion that Mr. Damrosch was in the wrong. He accordingly accepted the notice, and when the differences between Mr. Damrosch and his orchestra were adjusted by the withdrawal of Hegner, Mr. Brodsky refused to accept the modified contract which Mr. Damrosch had prepared, and which diminished the length of the season's engagement by a term of about six weeks.

The only communication which has passed between conductor and concertmeister since then has been a letter from Mr. Damrosch, in which he reproached Mr. Brodsky for having written to the press condemning the course of action pursued by him. The result of it all is that the New York Symphony Orchestra has no violin soloist, and the Brodsky String Quartet is a thing of the past, unless fresh arrangements are made. The first concert of this organization was to have been given next Tuesday evening in the Carnegie Music Hall, but the date has been cancelled.—"Herald."

## RACONTEUR

WHEN twenty-six men and a soprano speak to you about a concert which you attended but did not get the credit thereof, what shall be said? Aspersions, nay, slander I care not for; but when I actually had the pleasure of listening to Miss Von Stosch play Victor Herbert's very clever paraphrase of "Cavalleria Rusticana" I think I might be credited with that with which Sheol is paved.

Speaking of Herbert reminds me that I spent an afternoon *chez-lui* and heard his opera, "La Vivandière." Rather should I say his opera and Francis Neilson's, for it is a case of collaboration. The music will surprise you all, I am sure. I always knew that his Celtic blood dowered him with a dainty bright touch, but I was not prepared for so much humor and enthusiasm. The book is clever, and Mr. Neilson has told his story concisely and clearly. I fancy that Miss Russell will do the piece. There is a solo for soprano in the first act, which is a gem, and I need not tell you that it all will be orchestrated inimitably.

I was talking to Colonel Cockerill the other night at the Casino. He is really fond of "The Princess Nicotine" and has seen it half a dozen times. The Cuban lady of Messrs. Byrne, Harrison and Furst goes soon on the road. "Venus" comes in January 29. Of it and its Boston success I wrote some time ago.

"Charlie" Byrne, by the way, is working hard on "Atlantis." Isn't that a great idea for a book?

Maurice Gran is rubbing his hands in anticipatory glee; for Emma Calvé, she of the glorious talent, has promised to give us "Selika" before the season ends.

And what a sad night that was two years ago when Lilli Lehmann was ill, but not vanquished in "L'Africaine!" There was will power for you.

Al Neuman, who is known as a bright young newspaper man around town, and well versed in matters theatric, has selected Gus Kerker to write the music to "Cleopatra," which book he has written in collaboration with Adolf Phillip. The selection is a wise one, for Gus is a good musician, a clever composer and knows what he is about. Lillian Russell is to sing the chief rôle next fall.

Feeling that collaboration is the thief of space I willingly print something from the pen of that born (not maid) collaborateur—Mr. Louis Harrison—whose very legs collaborate when he dances. Listen to his touching tale, "An Operatic Christmas."

Scene represents the exterior of the Metropolitan Opera House. It is 3 o'clock in the morning. Snow and sleet dash against the huge temple of melody in roaring arctic waves.

A frozen tramp cowers in the doorway waiting for death to wish him a happy New Year. The cable road has been vanquished by the elements; even the nighthawks have been driven to the shelter of the stable. The bustling artery of New York is as dead and deserted as a street in Pompeii.

Suddenly a huge form wrapped in a long fur overcoat staggers into Broadway from Fortieth street. The bitter, blasting blizzard crashes the figure against the Opera House wall, and the man stands clutching the railings and gasping for breath. Then gathering himself for a supreme effort, he allows the gale to dash him against the billboard. He cautiously looks around, then drawing a tape measure from his pocket he measures the name of Jean De Reszké, and compares the size of the letters with those composing the name of Lassalle. The letters are of equal size, and Jean Lassalle enjoys a happy Christmas.

Curtain.

At the Opera there was nothing particularly new to chronicle last week. "Carmen" Friday night; no "Semiramide" on Wednesday night, as Melba was sick. Instead we got "Philemon et Baucis" and "Cavalleria Rusticana," with Plançon's charming



singing in the Gounod work and the remarkable impersonation of Emma Calvé in Mascagni's opera. Saturday afternoon "Lucia" was sung. On Monday night "Die Meistersinger," with Jean de Reszké and Emma Eames in the cast, was to have been sung. More anon. To-night "L'Amico Fritz" is announced, and for Friday we are promised "Semiramide."

There is a distinct rumor that Rafael Joseffy will play the B minor sonata of Chopin in Tarrytown this spring—likewise in private.

Emma Eames is married to a most charming fellow, Julian Story, whose brush work on canvas is as clean and sympathetic as is the singing of his talented wife. Coming of two such generations as he does "es kein Wunder."

Many inquiries have reached me about Ferdinand Sinzig this season. He has deserted his old haunts altogether; therefore I suspect that he is preparing a new Brahms' recital.

Frank Van der Stucken too does not go much around. He was at several Philharmonics, but I fancy that we will get treated soon to some new songs, or mayhap the music to the new pantomime which he is writing with Harry Meltzer of the "World."

Harry Neagle, the "Prompter" of the "Recorder" is a great admirer of the Calvé. He is also prepared to do battle with anyone who declares that he was not at that last Damrosch matinée.

This week's Philharmonics promise to be very interesting; Aus der Ohe is said to be in good condition.

Willy Schutz, the brother-in-law of Edouard de Reszké, was formerly a newspaper man in Paris. Some day I intend giving him a column. He is a rara avis, and sees life through golden spectacles.

Walter Turner is in town once more. He reports that the tornado crop has been light so far out West.

Frank McKee, of the firm of Hoyt & McKee, has been congratulated so much of late that his gills are perpetually rosy. It is a great business combination.

### Indianapolis, Information.

TO-NIGHT in Tomlinson Hall will be gathered the largest, most cultured audience that it has held, as the "Immortal" for fame Diva Patti and her company will give a concert here to-night.

A very interesting concert was given in Meridian Street M. E. Church last week. Those contributing to the musical numbers were Miss Sadie Walker, of Cleveland, alto; Mr. Parker, pianist, of Syracuse, N. Y.; Mr. Will Storm, Mr. Charles Hansen and the Meridian Street Quartet.

Whitney Mockridge will be here on the 28th. He will sing numbers from "Judas Maccabeus" and "St. Paul," assisted by the festival chorus of 350 voices under the direction of Mr. F. X. Arens. The affair promises to be a success financially and musically.

A great change has come over the chorus of the First Baptist Church, the chorus having been removed and succeeded by a quartet, composed of Mrs. Danforth Brown, soprano; Mrs. Morrison, alto; Mr. Morris Mech, tenor, and Mr. R. R. Buchanan, bass.

On Christmas Sunday the choir at the Second Presbyterian Church sang: "How Brightly Dawns," Shelley; "When All Things Were in Quiet Silence," Smith; Te Deum, M. Emin Schaffter; under the direction of Mr. F. X. Arens. The choir now numbers about forty-five voices. NON TROPPO.

**Septonate Lectures.**—Mr. Julius Klausner, of Milwaukee, author of "The Septonate," completed on January 4 a series of five very successful lectures on his musical method, at the Metropolitan College of Music in this city, and has done much to further and increase the appreciation of this excellent system among the local teachers and musicians.

**Harry Pepper Is All Right.**—There is apparently not so much cause for alarm about the absence from this city of Harry Pepper, the ballad singer, as was at first supposed. Miss Jennie O'Neill Potter, the monologue artist, who returned to this city Saturday from a successful season in the West, remarked to a friend at her hotel Sunday, after reading in the "World" of Pepper's disappearance:

"Why, I was talking to Harry Pepper the day before yesterday in the Auditorium Hotel at Chicago. He was quite well then and we talked of my coming engagements in this city, at some of which he will sing. Don't be alarmed about Harry. He's all right."—Exchange.



### NOTICE TO CORRESPONDENTS.

ALL THE MUSICAL COURIER Correspondent Cards are hereby revoked. Correspondents will please apply for their cards for the year 1894, which will be mailed on or about January 1.

### Kingston News.

DECEMBER 31, 1893.

THE first subscription concert of the Kingston Philharmonic Society at the Opera House on Friday night was a brilliant success. The opening concert of this society always marks the beginning of whatever musical season this city and vicinity can boast each year. In fact little else that is distinctly musical is undertaken here of late. It may be inferred from this that the people don't ask for liberal draughts upon the divine art, which I'm very sure is quite too true here as well as in most other places of this size and character. Poorer music with greater spectacular accessions pleases the masses and draws the most dollars. This remains true here in spite of the aerating heaven which has been so faithfully distributed by the Philharmonic people for the last six years.

Few believed that the society could live for even the second year, with its high aims and ambitious management. But its audiences were delighted with its public efforts, and here it is to-day in the midst of its sixth consecutive season doing better artistic work than ever, though it is squarely met now by the financial depression of the times which will sadly affect its treasury.

Mr. Arthur Mees is now the conductor—a decided contrast to his predecessor in every way, and a distinct improvement musically. As a choral instructor Mr. Mees is perhaps unsurpassed. He is a conscientious musician who will tolerate nothing as "good enough." He will not stop short of absolute truth and accuracy in intonation. How much this means to a conductor of a large chorus of amateur and uncultivated singers can only be fully understood by the ambitious leader who is merely hustling for dollars and fame. He can easily overlook, if indeed he is able to detect them at all, the many faulty details of individual singers and trust to the grand ensemble. But Mr. Mees says he is not working for either money or fame. He seeks for artistic merit. Here is the program of the first concert, and the authors show something of the conductor's musical temperament:

Coronation Anthem, "Zadock the Priest".....Händel  
Fantasia.....Vieuxtemps  
Franz Wilczek.  
Aria, "Herodiade".....Massenet  
Miss Nelly Selma.  
Humorous serenade.....Haydn  
Sapatlado.....Sarasate  
Franz Wilczek.  
"The First Day of Spring".....Mendelssohn  
"An Old Garden".....Hope Temple  
Miss Selma.  
"May Song".....Mendelssohn  
"On the Sea".....Mendelssohn  
Austrian National Hymn, variations.....  
Mrs. Wilczek.  
Hymn to St. Cecilia.....Spohr  
Miss Selma and chorus.

Nearly all the choral work was deserving of much praise. There was a slip in the latter part of the hymn which probably was not generally apparent; but it might easily have been avoided by a little more care on the part of a few singers. In the Händel anthem the attack and unity of effort were indeed excellent, and the tone was crisp and fine. The erratic bass obligato in the unique serenade of Haydn might well have been more prominent, but the tone was admirable and the gentleman did well. The "First Day of Spring" brought out the dynamic shading of Mr. Mees and his choir most effectively, and the audience demanded a repetition. The other two part songs were also beautifully delivered, eliciting well-merited applause and reflecting much praise upon the conductor and his well-drilled singers. No better choral work has been listened to here than was given at this concert, and the people are proud of it. And yet Mr. Mees was not entirely satisfied with it, and will strive for better things at the next concert.

The singing of Miss Selma showed a high coloratura soprano of careful culture and fair quality. She sang sharp in the soprano obligato which was doubtless owing to some nervous anxiety occasioned by the English text and the intricacy of the melody. She is French and never before sang in English. She evinces an artistic musical temperament, which, with her prepossessing personal appearance and manner, will doubtless bring her to the front on the concert stage. Her numbers were well delivered.

Mr. Wilczek at once won the favor of his audience, which soon grew wild over his artistic and skillful playing. He answered an encore with a delicate andante by Delibes, and left the people wishing for more. The accompanist was Mr. Fred Denn

son, of Albany. The entire concert was a fine success, and an excellent impression is left.

I ought perhaps to mention in this connection the production of Mozart's Twelfth Mass at St. Mary's Church here on Christmas Day. It was an ambitious effort of Mr. Reiser, the organist and choir director, in view of the material at hand, a picked up choir and a scratch orchestra of ten amateurs, even after the generous and judicious cut which the work had been subjected to. But the result was better than might have been expected. The pastor, the Rev. Dr. Burtall, was not at home to hear it, however. The next musical affair here is the inaugural organ recital at the new St. James' Church, January 10. Professor Flagler, of Auburn, has a portentous program marked out for that occasion, at which many of the ticket holders begin to shudder even now. ALLEGRO.

### Portland Pointers.

PORTLAND, ORE., December 20, 1893.

FRIDAY last we were again treated to a piano recital given by Mr. Alf. Klingenberg assisted by the De Koven Male Quartet. Klingenberg again proved himself our best pianist by far, and is without doubt the best resident pianist we have ever had. The quartet which is composed of some of our best voices, is rapidly gaining favor with our few music loving people. Following is the program:

Sonata, op. 10, No. 2.....Beethoven  
Quartet—  
"Then and Now".....Pache  
"Father's Lullaby".....Wiske  
Papillons.....Schumann  
Nine preludes.....Chopin  
Andante, spianato and polonaise brillante.....  
Quartet, "Tell Her I Love Her So".....De Faye-Shattuck  
"Pesther Carnival".....List

Cannot someone explain why it is that here, in a city of 80,000 population, a city that claims to be one of the most enlightened cities in the West, good concerts are not supported at all. Since residing here I have attended quite a number and am really surprised to see how little encouragement the better class of musicians receive. Can it be a lack of intelligence? Surely not of money, as of the latter there is plenty.

I have just read in one of our daily papers an account of the strike of the musicians of the celebrated New York Symphony Orchestra on account of Mr. Damrosch employing a non-union 'cellist. I have heard since reading the above that the patrons of the Marquam Theatre were in hopes such a thing would also occur here to our "celebrated" orchestra; not on account of the union, but because they play so — MISS UNDERSTOOD.

### Syracuse Symphonies.

SYRACUSE, N. Y., December 26, 1893.

THE long talked of new pipe organ for Park Presbyterian Church is completed at last and was formally dedicated last Thursday evening, Dr. Geo. A. Parker, of the Crouse College of Fine Arts, acting as organist. Although Dr. Parker has the reputation of being the most finished performer on the organ in Central New York, yet this event failed to bring out a large audience, a fact to be deplored sincerely by all admirers of the king of instruments and its extended and interesting repertoire. But the generous applause bestowed proved that those present at least were enthusiasts in this branch of musical art.

Dr. Parker is a well schooled organist, a graduate with Immanuel Faist of Stuttgart. But he is a hard working, successful teacher rather than an ever ready concert organist, and this will account somewhat for whatever defects appeared to us in his work, for he certainly was not in the best of form. Yet his playing of the two toccatas was almost faultless. Possibly the Bach toccata was a trifle too fast to preserve the dignity of the work; at least it was taken faster than Guilman played it in Utica. The overture to "Mignon" transcribed by the performer was a faithful reflex of the orchestral score. Some of the other compositions suffered from unfortunate registration. Also the tempo rubato employed in the Salomé offertorio in D flat was hardly "traditional" (à la Guilman) and destroyed the simplicity of that exquisite gem. The Mendelssohn sonata was played in an admirable manner. It is in the severer style of organ music that Dr. Parker excels.

The songs of Miss Norma Kopp and Mr. George A. Roff, favorite local vocalists, were very enjoyable. Both have voices of excellent timbre. Conrad Becker, violinist, played with a remarkable depth of feeling, and gave as an encore the "Berceuse" of Hauser. The effect as accompanied on the organ with the salicional as a principal ingredient in the registrations was excellent. Mr. Louis B. Phillips, organist of the church, accompanied the vocal numbers acceptably.

The organ is highly satisfactory. It contains thirty registers and the usual mechanical appliances to be found in an organ of its capacity. The absence of a quintadena in the swell organ and a dulciana in the great organ are noticeable to an organist. But we suppose the "Vox Humana," which is quite good, makes up for this deficiency. It is a beautiful instrument in every respect.

The usual amount of Christmas music was produced in the different churches here with more or less success on Sunday and Christmas Day. The churches deserving especial mention are the First Presbyterian Church, Grove L. Marsh, organist and director; Park Presbyterian Church, Geo. O. Roff, director; Louis B. Phillips, organist; Reformed Church, Tom Ward, director; Mrs. L. E. Fuller, organist; Plymouth Church, Richard Sutcliffe, director; Miss Lizzie Pitkin, organist; First Methodist Church, W. Y. Foote, director; H. W. Davis, organist; University Avenue M. E. Church, Mrs. Wells, organist and director; St. Paul's Cathedral, H. R. Fuller, organist and choir-master; Trinity Church, C. W. A. Ball, organist and choir-master; St. John's Cathedral, C. P. Renaud, organist and director; St. Mary's Church, John J. Raleigh, organist and director; St. Lucy's Church, C. J. Kresser, organist and direc-



tor; St. John the Baptist Church, M. P. Champoux, organist and director. Among the prominent vocalists who took part were Mrs. J. R. Clancy, Miss Helen Nicholson, Mrs. G. W. Loop, Mrs. M. P. Champoux, Messrs. Roff, Dillenbeck, Westcott, Howlett, Fix, Van der Voort, Cooper, Bayette and Wallace. Several choirs were accompanied by both organ and orchestra.

Clarence Dillenbeck, the popular bass, will be heard at the Fourth Presbyterian Church this year. A new quartet has been organized to take the place of the Congregational singing heretofore in vogue.

Mrs. Jessie Winters will sing in Utica at the First Presbyterian Church, commencing with the first Sunday in January.

Several concerts are booked for January, which, with other important musical events, will be noted in due time.

### Leavenworth Letter.

LEAVENWORTH, December 26 1893.

JUST one more letter before the year closes. I noticed two letters from Kansas City in one of your December numbers and my conscience smote me a little and I made the foregoing resolution, knowing that Christmas was coming, with all its glad musical possibilities, delightful decorations, &c. It came and was one of those most perfect days as to weather.

The churches gave some unusually fine programs, but I will not take up your valuable space with their enumeration; but I wonder if you know how eagerly we read the programs of the music for Christmas in your Christmas number.

Since our singers—members of the Columbian Chorus—returned from the World's Fair music has gained a new impetus. Many of the churches have good chorus choirs, much to the satisfaction of the respective congregations. The choir of the Methodist Church gave six grand choruses Christmas Sunday, including the Gloria from Mozart's "Twelfth Mass," under the direction of the writer, who is organist of the church.

Our young amateurs gave "Pinafore" this month under the direction of Joseph Farrell, the violinist, baritone soloist and concert whistler, for the benefit of the Old Ladies' Rest. A good sum was realized, but after the expenses were paid a small amount remained to the old ladies.

A very enjoyable "Old Folks' Concert" was given last week by the choir of the Methodist Church, during the world's fair, which was held in Chickering Hall five days, and was one of the brightest and most original entertainments given in this city for many years. A handsome sum was realized for the church.

The Lawrence University Glee and Banjo Club gave a concert here this month, Joseph Farrell, professor of violin at the University, and Professor Penny, of Lawrence, were soloists. "Without our Joe the concert would not have been much," so say I!

The choir of the Christian Church is doing good work under Doctor Wilder, one of our popular vocal teachers. It gave a successful concert, assisted by Joseph Farrell, Carl Hoffman and Carl Preyer, lately.

The Orphan Asylum has had a benefit given by Vincent Graham, of London, England, assisted by your correspondent and Miss Blunt. Mr. Graham is a worthy exponent of his art. In oratorio he is a bright star.

To-morrow commences a series of three lectures and an art recital by Edmund Russell, under the patronage of the Ladies of the Art League. To-morrow afternoon the subject is Dress. Friday, Household Decorations, and Saturday afternoon, Sir Edwin Arnold's Light of Asia, in costume. During this recital Mr. Russell will wear the costume of an Indian prince, a study in turquoise and gold. The girlie worn is 300 years old.

Patti in Kansas City in two weeks; tout le monde will be there. Although she may be passé in the effete East, we shall gladly listen to her sweet voice again.

Leavenworth has a new bridge and a big celebration in consequence January 3. It will be used by four railroads, so we shall be of easy access now; no more ferriage across the river from the Burlington, so the world wags in the representative city of Kansas.

E. R. JONES.

### Pittsburg Pointers.

PITTSBURG, Pa., December 30, 1893.

THE annual Christmastide performance of "The Messiah" was given on Friday evening, December 29, by the Mozart Club, with the assistance of imported soloists.

The interpretation of the grand old work was the best ever given by her choral union, and, furthermore, it is the general opinion of lovers of chorus singing that the Mozart reached its highest pitch of excellence in this last performance.

"Why is this thus?" The answer is simply in the fact that the repeated performances of this work have given the singers a familiarity with it, which has never been acquired in any other work yet produced.

"We barely got through by the skin of our teeth" is an expression expressed by many of the members of the Mozart Club after the performance of a new work. The excellent attainment of the Mozart Club in the last performance of "The Messiah" should set Mr. McCollum, the conductor, as well as the music committee to thinking.

Why not have annual performances of other works, such as "Elijah." Bach's "Passion Music" might be given on Good Friday regularly; also some secular works at stated intervals, but annually. What would be the result of such a course? Perfection of performance by the club as well as an intelligent hearing by the audiences. During the performance I sat near to several persons, who occasionally chimed in with the chorus, showing enjoyable familiarity with the soul stirring strains.

No wonder that such a general expression of "Well done, good and faithful Mozart Club!" is heard, for familiarity with works by the masses redoubles enjoyment.

Of course to many musicians the "Messiah" is considered obsolete in its form, and when compared with modern modes of musical expression, it loses some of its old time grandeur and col-

ossal dignity. But the fact I desire to impress upon the minds of our Mozart Club conductor and management is the annual repetition of good standard works.

The soloists announced were: Miss Lillian Blauvelt, soprano; Mrs. Katherine Fisk, contralto; Mr. Wm. H. Rieger, tenor; Mr. Heinrich Meyn, basso.

In order not to break the record of the Mozart club in reference to the appearance, or rather non-appearance of some of the soloists at the Christmas performances, Miss Blauvelt was compelled to return to New York on account of illness, and therefore she or the audience did not "rejoice greatly." However, a substitute was obtained at the eleventh hour in the person of Mrs. Martin, a new comer, from Chicago, who without any rehearsal sang the solos allotted to the soprano soloist with considerable success.

The Mozart's past experience has kept the management on the alert for substitutes. "Joe" Vogel, our principal local tenor, was sticking close to his score all day on Friday for fear of the non-appearance of Mr. Rieger, who was coming from Chicago on a train due in Pittsburg only one hour before the performance. However, in order to make a division of labor in the tenor's rôle, "Joe" Vogel rehearsed the part, but Rieger did the public singing, for the train was on time.

I am not aware whether Rieger for this division of labor made a division of wages.

SIMEON BISSILL.

### Ottawa Music.

OTTAWA, Ont.

FIRST let me wish you the compliments of the season and a happy and very prosperous New Year. The only musical event I have to chronicle is the rendition of Handel's "Messiah," by the Philharmonic Society, F. C. Smythe, conductor; soloists, Miss Ella Walker, soprano; Miss Maud Burdette, contralto, both of Montreal; Mr. Douglass Bird, tenor, of Chicago, and Mr. Fred Warrington, bass, of Toronto. Of the solo singers I can say all merited the highest praise. The honors were divided with Miss Walker and Miss Burdette. Miss Walker displayed a voice of good compass, excellent training, and sang most sympathetically, and of Miss Burdette must be said the same. Mr. Bird took his solos with excellent effect, and gave them a true oratorio rendering. Mr. Warrington evidenced a good voice of great depth and power, and used with good method and effect.

It is a pleasure to be able to speak well of these artists, as with one exception they are Canadians, and display a most marked example of the improvement of voice culture in our midst. Of the chorus singing I may say emphatically that well as they have done in the past I think they excelled on this occasion any previous effort. The attack and release were very good, the élan, shading and phrasing really marvelous. Mr. Smythe has only added one more instance of his superior capabilities as a conductor. The accompaniments on the organ were played by Mr. Harry Fletcher, organist of Christ Church, and he acquitted himself of his arduous task with great credit to himself and satisfaction to both the conductor and society.

H. G. D.

### Kansas City Music.

KANSAS CITY, Mo., January 1, 1894.

KANSAS CITY seldom enjoys so great a musical feast as that afforded at the concert December 19, in which Xaver Scharwenka was the central figure. With the single exception of the Paderewski concert it was the most artistic and inspiring performance given here for several seasons.

That Mr. Scharwenka is versatile and gifted, his varied program, played with earnestness, fire and romantic imagination, with a delicacy and refinement of touch which is fairly a caress, combined with magnificent technique, abundantly proves.

Of course his own compositions were the most interesting feature of the program, because in their performance he embodies, as no one else can, his own conceptions. The rollicking Polish dances especially were received with enthusiasm.

To one encore he responded with a Chopin waltz, most brilliantly, clearly and perfectly given, and that, too, with a tempo rather faster than is usual. If the fast tempo was a fault it at least added brilliancy to the rendering. To the Schumann "Warum" he gave an interpretation new to me, making the effect of two voices—in treble and bass—in that exquisite selection. His last number, Liszt's arrangement of the "William Tell" overture, was played in a most masterly manner, and was one of the most enjoyable things on the program.

The Schubert Club, directed by Mr. Kronberg, assisted Mr. Scharwenka and added to the interest of the program. Their numbers were new; indeed the club is getting an extensive repertoire. They are improving at every appearance, and the club is conceded to be the best in the city.

Patti has made again "positively her last appearance" in Kansas City, and as always before, to a crowded house. But there is one remarkable thing about the Patti audiences: the conspicuous absence of bald and gray heads and the great predominance of young faces.

A member of Patti's own company gave this explanation of that fact, and of Patti's drawing power: No other singer has been, as Patti has, for thirty or more years before the public, and the children and grandchildren of those who heard her and were charmed by her in her prime are eager to hear the wonderful voice of which they have heard such glowing accounts. And so Patti holds her place, not in the affection of her old admirers, but because of the curiosity of the younger generation.

It must be said for her that she sang here at least much better than she did two years ago.

Mrs. Fabbri sang magnificently, but the absence of any "sensationally high or low notes to catch the popular fancy cost her the unstinted applause she might otherwise have received. Her schooling and method are excellent, much finer than Patti's, and she deserved a more thorough appreciation.

Daly's singing is throaty, as is that of most English tenors, and his intonation is not always true. He makes a mistake, too,

in attempting to sing the Patti style of encore with Patti herself on the program.

Novara's style is too ponderous, and his cavatina was given with too slow tempo.

Galassi, who has a fine method, sang a Massenet aria very artistically, and was recalled. As accompanist Angelo Mascheroni did some remarkably fine work.

Arditi tells an interesting story of Lilli Lehman's first appearance in London under the management of the great impresario, Mapleson. Arditi was conducting the orchestra, and between acts congratulated Mapleson on his good luck in securing so marvellous a singer, who would most certainly bring him both added fame and fortune. But Mapleson failed to see any cause for congratulation, insisting that Lehman's was only an ordinary voice, and that she had no brilliant future before her. He accordingly failed to make any contract with her. When Lehman made her appearance in New York and created an almost unprecedented furor, Mapleson's regret was probably great in proportion to his own waning and her rising fortune. Arditi has an unbounded admiration for Lehman, considering her the greatest living "Norma," and even greater in "Fidelio."

Rocco Venuto, who is a pupil in composition of the well-known composer, Carl Busch and who has, I believe, published a number of minor compositions, has now ready a new grand opera which will probably be brought out some time this spring.

### Des Moines Doings.

DES MOINES, Ia., January 1, 1894.

THE past week has been an eventful one for this railroad, real estate and college city. The State Teachers' Association, comprising several hundred members, convened here for their annual three days' convention.

Altogether it was as fine a body of men and women as one often sees together. Belonging to the fraternity of teachers led us to attend some of its meetings and listen to its papers and business wisdom. There were a few very good papers read which conveyed advanced ideas, though, strange to say, they did not come, as we were led to expect, from the college presidents' section. The college presidents of this great State constitute quite a numerous body. A majority of them are comparatively young men, who ought to, entertain only advanced thought and ideas, and yet we heard two papers read at their meeting which were verily long ago exploded, dried up fossil arguments regarding college management and the true course of college studies. Our time being limited led us to believe it could be put in more profitably elsewhere, so we wended our way to the primary school department, where we were better entertained and enlightened. Thursday afternoon President Stanley Hall, of Clark University, Worcester, Mass., delivered a highly polished address before the convention. His subject was "Heart in Education." He drew many fine illustrations in making his points, but as this is no place for reporting an educational lecture I will only quote President Hall as being a firm believer in music as an educator, and give his exact words in a masterly summing up of his lecture:

"The mother of prose is poetry; the mother of poetry is music; the mother of music is rhythm, and the mother of rhythm is God, which brings the subject home.

"Rhythm is an important factor in all subjects, and the reason education is at the present time retrograding is because of the absence of this factor in most of the subjects taught in our schools."

"The Messiah," under the direction of Dr. M. L. Bartlett, was given at the Central Church of Christ last Thursday evening to a good sized audience. The Des Moines Vocal Society is the name Dr. Bartlett has given to his organization.

The chorus numbered eighty voices, and in the main did very good work. The slowness of attack was again noticeable, though not to such an extent as at the first concert. The voices this time were not hampered by having an uncertain orchestral accompaniment in front. The accompaniments were all played on the organ in a masterly manner by Mr. Louis Falk, of Chicago.

Of course some of the chorus accompaniments sounded a little cut up, as they naturally must, for they were not made to be played on the organ, yet Mr. Falk did them remarkably well considering their nature and difficulty.

The bass solos taken by Mr. Ortgengreen, of Chicago, call only for words of praise—we have seldom heard them so effectively sung. The only drawback, if it can be called that, was in the occasional tendency to a broken English enunciation of the words, which in Mr. Ortgengreen's case cannot be avoided. Mr. Falk accompanied the bass songs faultlessly. The song, "Rejoice Greatly," sung by Miss Orna Yogy, and "I Know that my Redeemer Liveth," were vocally well done, but lacked that religious fervor and heart feeling which adhere to these songs. Miss Phoebe Dorr, who sang the alto songs, was less successful than Miss Yogy, in that she sang them without a particle of declamatory feeling. Miss MacPlumb tremulated through "He Shall Feed His Flocks" in such a way as to utterly ruin it. Mr. Brown, who essayed the tenor solos has a good voice, but was entirely off his base throughout the evening.

Mr. Bartlett is to be congratulated on the success of the oratorio as a whole. He has worked hard against many obstacles and has come out victorious so far as it was in his power. If it had been possible for him to have prevented stage fright, he would have done so, but that is a power not granted to man, but vested in Him who rules above.

JAMES M. TRACY.

Carolyn Strauss.—Miss Carolyn Strauss, contralto, will sing at the Liederkrantz concert on Saturday evening. Miss Strauss is a pupil of Mrs. Ashforth and possesses an excellent voice.

Another Ashforth Pupil.—Mrs. Frida de G. Ashforth has just received from Weisbaden reports of the most successful début of her pupil, Miss Nettie Hecht, as "Leonore" in "Trovatore." The critics especially praise her excellent tone production and faultless method.





European Headquarters of THE MUSICAL COURIER,  
BERLIN, W. Linkstrasse 17, December 19, 1893.

THE event, nay the sensation in Berlin musical circles last week, were the three piano recitals which Anton Rubinstein gave at Bechstein Hall on Friday, Saturday and Sunday at the somewhat unusual hour of from 12:15 P. M. until 2 P. M., or thereabout. The recitals were given for musical students and the profession only, and were entirely gratuitous. The proceedings reminded me somewhat of the so-called professional matinées in New York, which there, however, as far as I know, have only been given by theatrical stars.

Rubinstein almost always has a charitable purpose in view when he appears as a pianist nowadays, and you may be assured that as many people profited by it this time as the seating capacity of Bechstein Hall allowed on all three days.

The programs were all three made up exclusively of Rubinstein's own piano compositions, ranging chronologically from op. 2 to op. 100, and embracing many works which probably never before were heard in public. Cavillers there are everywhere and at all times, and so they did not lack either on this opportunity. They objected to Rubinstein's playing only Rubinstein, and not also some other composer's works. Why did they then go to hear him? They were obviously at fault; for first of all the old proverb of the gift horse holds good in their instance, and then I do not see the reason why, if a painter is not chided for giving an exhibition or "art view" of his own works (such as the Russian painter Verestchagin did in New York a few seasons ago), a composer should be debarred from such a privilege. Rubinstein is a Russian painter too, only he paints in tone colors, and in most gorgeous ones at that, despite that he had only a black and white piano palette under his manipulation. But what a tone! I assure you nothing like this tone has ever been heard before. In lusciousness, ripeness, mellowness, velvetyness and everything else of that description Paderewski's tone certainly comes up to Rubinstein's; in power never! I never heard such wonderful, majestic, long drawn out tone, and even in the tenderest pianissimo there was such a background of reserve power that you were constantly aware of the fact that it was produced by a lion's paw. And a lion he certainly still is, despite his sixty-three years; a wonderful, the most wonderful pianist of the world. Such fire, such fury in a man of his age, yet such poetry and tenderness of conception where the softer emotions were called into play. Withal what perfectly wonderful technic he still has! What thundering octaves, what wonderful broken chords and scales, and what astounding wrist command!

He was best on the first day, when he evidently was in excellent trim and mood from the beginning to the end of the two hours' program. The second day he started out none too well and evidently a trifle under the weather. But he soon recovered himself, and in the second half of the program "Richard was himself again." On the third day he was battling under several disadvantages. First of all a sore finger; then a Sunday forenoon public, ready for dinner and not quite as attentive as the ones of the two preceding days; last, a not over interesting program, in which the op. 88 theme and variations in G major (which outside of Sauer, as far as I know, never anybody before played in public) occupied a slow 35 to 40 minutes' space of time. Nevertheless he worked wonders on the piano, and only after two hours' hard, almost uninterrupted playing he

suddenly stopped short after the E minor valse, op. 100. Omitting the final numbers: Second Bluette in A flat and selections from the "Feramors" and "Demon" ballet music, he addressed the astonished audience with the kindly and genially muttered words: "My finger hurts me too much, and besides the last numbers were not written for piano and might therefore not sufficiently interest you." Then he left the stage amid thunderous applause and furious encore demand, which, like on all previous occasions, he left unnoticed.

During the progress of the programs he checked and avoided all outbreaks of applause by making hardly any noticeable intermission between two numbers. On the contrary, he proceeded almost immediately from one piece to another by weaving them together by a few, sometimes marvelously chosen harmonic progressions, and kept everybody on the qui vive and from applauding. Only one intermission of a few minutes he made each day in about the middle of the program, when of course he could not prevent people from making beautiful Bechstein Hall shake and the windows tremble with the energy of the applause. Thus he played each day for two hours almost uninterruptedly, and yet no diminution of his physical powers or tone or fire was noticeable. It was perfectly wonderful and to me, like probably to almost all others who had the honor and pleasure of having been invited to these recitals, they will remain as corner marks of artistic achievements in their memories. Like Finck, I not only like, but indeed I love Rubinstein. To me (possibly because I am not gifted with much mechanical musical talent) pure melodic invention always seemed preferable to the skill in musical workmanship, and, although not absolutely lacking in the latter, in the former Anton Rubinstein is unquestionably the greatest composer now living. He is also the greatest pianist still alive on this earth, and may he long rest there!

I shall now give you the three programs, not as they were printed, for there were many errors in the tonality, &c., given, but as he played them and as I took them down at the time of his playing. You may then judge what a wonderful task of simple endurance they imposed on the composer-performer:

#### FIRST RECITAL.

- Op. 2.—Two Fantasias on Russian popular airs in G major and E minor.
- Op. 3.—Two Melodies (the celebrated one in F major and E major).
- Op. 6.—Tarantella in B minor.
- Op. 7.—Impromptu Caprice in A minor.
- Op. 10.—Kamennostrow, No. 7 in E flat, No. 14 in C major, No. 30 in E flat, Bluette in G minor.
- Op. 14.—Le Bal, Polonaise, Contredanse, Valse, Mazurka, Galop.
- Op. 22.—Serenade, G minor.
- Op. 23.—Etudes in F major, C sharp minor and E flat.
- Op. 24.—Preludes in A flat, F minor, E major and B minor.
- Op. 26.—Romanza in F major (the most wonderfully sung piece on the program).
- Op. 28.—Nocturne in G flat major.
- Op. 29.—Caprice in E flat.
- Op. 30.—Barcarolles in F minor and A minor, Study in C major (on false notes), without op. number.

[I want to single out the F major Melody for a remark, viz., Rubenstein did not at all phrase this popular air as he wrote it, but everywhere gave the two last eighth of each bar of the melody in dotted notes.]

#### SECOND RECITAL.

- Study in C major without op. number.
- Op. 32.—Acrostichons in F major, G minor, B flat, D minor and F major.
- Op. 38.—Suite: Sarabande, Passepied, Courante and Gavotte (the latter exquisite).
- Op. 44.—Romanza (the well known one in E flat).
- Op. 51.—Melancholy in G minor.
- Op. 53.—Prelude and fugue in A flat.
- Op. 69.—Nocturne in G major.
- Op. 71.—Nocturne in A flat.
- Mazurka in F minor (a gem).
- Scherzo in D flat.
- Op. 75.—Album de Peterhof: Romanza in B flat.
- Caprice Russe in F (very quaint and effective).
- Mazurka in D minor, Impromptu in E flat and Scherzo in F major.
- Op. 77.—Fantasy in E minor (first part).
- Barcarolles in G major and G minor.
- Valse Caprice in E flat (of course brought down the house. He hit most of the jump notes correctly).

#### THIRD RECITAL.

- Op. 81.—Etudes in F minor, E major, G minor (not over interesting).
- Op. 82.—Dances populaires; Mazurka in D, Polka in G and Walts in F (all very pretty and catchy; played delightfully).
- Op. 88.—Theme and variations in G major.
- Op. 98.—Miscellaneous; Ballad, "Lenore," in B flat minor, fifth Barcarolle in A minor, Nouvelle Mélodie in F sharp minor and Impromptu in A flat.
- Miniatures; Près du Ruissseau, Minuet, Serenade and Waltz.
- Op. 101.—Theme and variations in A flat.
- Op. 109.—Waltz in E minor.

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Even outside of this Rubinstein intermezzo the last seven days have proved very active ones in Berlin's musical reproductiveness. Not the least share of public attention was claimed by the Wagner cycle now in progress at the Royal Opera House. It reached its artistic climax, and I believe also the greatest and surely the most enthusiastic public recognition, on the evening of a week ago to-day, when "Tristan und Isolde" was given in a manner worthy of the most unreserved praise.

I can assure you that of the great number of performances of Wagner's most inspired *chef d'œuvre*, in point of general excellence this one stands pre-eminent. It was a lucky evening all round—one of these rare occasions when everything and everybody seem to unite in giving the very best, when nothing miscarries, when all seem favorably disposed, in the best of mood, and when the result is an ensemble such as one but rarely has the good fortune to hear. The orchestra under Dr. Carl Muck was simply superb, preserving a flawless ensemble all through the lengthy and difficult work.

The "Isolde" of Rosa Sucher I have too often described to you as one of the greatest of impersonations of modern times to need more than telling you that she was in finest form. So great was her élan and artistic enthusiasm that she succeeded in carrying the usually a trifle apathetic Gudehus with her, and he played that evening in a manner that must have been a pleasure to himself, for he writes me: "I am glad you saw me as 'Tristan' last night." As the artist was also in exceptionally good voice, his representation of the heroico-erotic part gave the utmost satisfaction.

Gisela Staudigl as "Brangäne" you have all seen and heard at the Metropolitan Opera House. She has lost none of her charms, either physical, vocal or histrionic, that you then admired in her. Moedlinger pleased me very much in the somewhat woeful part of "King Marke," and the only one who might have been better—dramatically, at least—was old man Betz. His "Kurwenal" was perfunctory to a degree, and he seemed to take little or no interest in the proceedings.

At the close of the opera there rose a tumult of applause and the people refused to leave the house, vainly clamoring for a raise of the curtain. Calls for all the artists, and especially also for Dr. Muck, rang through the vast auditorium, but as Count Hochberg's orders as to the non-appearance of members of the personnel before the curtain are very strict, nobody of course appeared. Then the public wanted the curtain raised once more upon the final scene, as it is done at Bayreuth, but as this evidently had not been expected, preparations for such a proceeding were not made and the thing could not be accomplished, as the principals as well as the stage hands had left the scene and could not be regathered at a moment's notice. After about ten minutes of furious but vain applause and shouts the public finally left the Opera House. Anything like it I have not before witnessed here.

"Die Meistersinger" were given on Thursday night, also under Muck's direction, and the house was again sold out. As in the early part of the evening I attended Mr. Robert Freund's piano recital; I could only see the last act which was very excellent. Gudehus was "Walter von Stolzing" in place of Goetze, who had originally been cast for his part, but whose voice again gave out just before he was to appear. Betz was better as "Hans Sachs" than as "Kurwenal," and Stammer sonorous as "Pogner," albeit he as well as Miss Leisinger, the "Eva," had too little to sing in the last act to give me a chance of judging. The "Beckmesser" of Mr. Schmidt was better sung than acted, but

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still he was very satisfactory. Best of all were the chorus and orchestra who did magnificent work.

The performances of "The Ring" began on Saturday night with "Das Rheingold," and continued last night with "Die Walküre." As the cast is this time the same, or very nearly so, as during the two previous complete "Nibelungen" representations which have been given this winter I need not go into details about these repetitions.

The attendance at either of these two performances, however, was quite as large as that of "Die Meistersinger" and "Tristan." The masterworks are gradually but surely winning their way into general public appreciation.

Sucher conducted the performances of "The Ring" so far, and will continue to do so also for the two last portions, "Siegfried" and "Götterdämmerung," which will be given on Wednesday and Friday of this week. He is less careful than Muck, and therefore the orchestra frequently under him becomes obstreperous.

In "Rheingold" I liked Gudehus as "Loge;" Schmidt as "Alberich," and Stammer as "Wotan," best in the cast, while in "Die Walküre" Sylva as "Siegfried;" Rosa Sucher in the title rôle; Miss Rothausen as "Fricka," and Moedlinger as "Hunding," deserved the most praise.

On Sunday night at last Emil Goetz did reappear in the newly glorified representation of Gounod's "Faust." The once so glorious tenor began in most promising manner, but his voice lasted him only for the first act, and after that it grew painful to listen to him. He made tremendous efforts, but they were nearly unavailing. His day, like Campanini's, seems to be gone.

Miss Leisinger was not a very sympathetic "Gretchen," and Moedlinger was entirely too heavy as "Mephistopheles."

For to-night "Faust" is again announced, with Goetz, but I doubt very much that he will appear; in fact, I am sure he will not sing, and Sommer probably will take the part.

At the Opera House the preparations for the production of "Falstaff," which were pretty far advanced, have suddenly been stopped, and Leoncavallo's "Medici" has been taken up. It will be the next novelty to be produced early in January at the Royal Opera House. Then will come the premiere of Mascagni's "Ratcliff," and after that Verdi's "Falstaff." The modern Italian school cannot complain of indifference on the part of the intendency of the Berlin Royal Opera House.

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In my last week's budget I spoke at length of the pianist, musician and artist, Robert Freund, of Zurich. The modest little, but great Hungarian gave a single piano recital at Bechstein Hall on Thursday night of last week.

The concert room was crowded with a sympathetic, cultured, attentive and most enthusiastic audience, and Mr. Freund, although physically not in the very best of condition, played admirably. He performed the Bach-Tausig D minor toccata and fugue with great clearness and comprehensiveness, broad in style and noble in conception. The Schumann C major fantasy followed and pleased me most in the big E flat march which was superbly performed. The finest reproduction of the evening, however, was the Chopin B flat minor sonata, the reading of which was spirituelle and poetic to a degree. From the same composer he also gave the sweet G major nocturne, op. 37, No. 2, and the rarely heard C sharp minor scherzo, op. 39, the latter with polished technic.

Brahms formed the close of the program with the three intermezzi op. 117 (admirably phrased), the weird scherzo op. 4 and two Hungarian dances in F sharp minor and D minor. The last two effect pieces were given with great dash and a good deal of Hungarian fire. The visiting artist was time and again recalled, as he had also been heartily applauded during the course of the program, but he refused to satisfy the demands for an encore. Right so!

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The fifth Symphony evening of the Royal Orchestra on Friday night, the 15th inst., in anticipation of the next day's birthday commemoration of Beethoven, brought a program entirely devoted to the works of the god of the symphony. Dr. Carl Muck again conducted in place of the still sick, but now almost recovered Felix Weingartner. The audience was so large a one that the space always

occupied by the orchestra in operatic performances had to be made serviceable for seating purposes, the vast auditorium of the Royal Opera House not sufficing to take in all those who wanted to listen. Beethoven still draws in Germany.

The orchestra was in superb form, and although the podium of the scene (arranged in similar fashion as in New York at the performances of the Philharmonic Society in the Metropolitan Opera House) is by no means acoustically the best one, the splendor of the strings and the sonority of the rest of the orchestra vouchsafed a most brilliant performance of the "Egmont" overture, the fourth symphony (B flat), the rarely heard first "Leonore" overture and the C minor symphony. It was a splendid, representative program and a thoroughly satisfying performance. Muck has nothing particularly brilliant about him, either in conducting or in his readings. But he is so thoroughly reliable, so musicianly, so earnest and sincere that he commands strictest attention and admiration not only from his body of artists, but also from his public.

The same scenes were enacted as at the previous concert and the misguided good will of some too strongly partisan friends of Weingartner in whistling were answered by an overwhelming salvo of bravos and applause. Dr. Muck was four times recalled after the B flat symphony and half a dozen times at the close of the concert.

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Quite a stir is caused here by the announcement that Kroll's Opera House, which in spring will celebrate with a fitting performance the fiftieth anniversary of its useful existence, will next summer be turned into a beer and concert garden. Truly the time of the star system has gone. Summer opera also seems to be a thing of the past.

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The papers are full of an intended duel between Sonzogno, the music publisher, and Boito, the composer-librettist, both of Milan. The thing seems to be a trifle more serious than affairs of this kind usually are. Still, I don't think that it will come off, and if the reputed *casus belli* really is Coven's opera "Signa," which recently proved a "signal" failure at Milan, it would be better so, for that work of the English composer is surely not worth a French, let alone an Italian duel.

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Tappert, in his criticism (it is hardly fair to call it so) on Carreño's recent performance of the Chopin E minor concerto says, "She was much better when she played for the first time the second concerto of her third husband at last year's fourth Philharmonic concert." Good, but cruel: that is Tappert all over.

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Tetzlaff, our excellent stage manager of the Royal Opera House, has been called to Milan to superintend the mise-en-scène of "Die Walküre," which on December 26 will be produced for the first time at "La Scala."

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Anton Rubenstein is to give his views on Bach in an essay for the "Century." Preparations for the production of this surely interesting article are, as I know, being set on foot.

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Among my callers last week were: Miss Lina Schmalhausen, the last of the—pupils of Liszt. She wants to go to the United States; Anton Hekking, the 'cellist, who has given one and soon will give another concert of his own here at the Philharmonie; the Rev. Hugo Goerlitz, Paderewski's amiable, private secretary, and the English and possibly American impresario for Eleanor Duse, who came here to see that lady and also on other business, and lastly, Mrs. Fannie Bloomfield-Zeisler, who still looks very pale, but who is slowly recuperating. O. F.

**Little Russia.**—A corps of twenty-four singers and dancers from Little Russia appeared the other day at the Menus Plaisirs, Paris. They gave a popular comic opera, "Nathalie de Poltava," by Lyssenko, with Little Russian choruses and dances, and a few days afterward another piece, "Nazar Stodolia." The artists are excellent, the music very original and the dances extremely interesting. Unfortunately the troupe came unannounced, and did not advertise, so the attendance was slim.



Since Barker, electricity has become a feature of organ manufacture, and without doubt will take serious hold in it as in many other industries. Cavallé-Coll does not repudiate its use. On the contrary, it is studied in his ateliers under the special direction of his second son, a skillful electrician. But he does not give it the right of full citizenship in his work, because he does not esteem it yet sufficiently perfected to furnish that infallible fidelity of effects necessary to art. In the hands of certain of his colleagues it has given interesting results, but they stop short of the absolute conditions as viewed from an art standpoint."—Translation from Gilbert.

GIGOUT—ST. AUGUSTINE'S.

"It is not the work itself, it is the great loss of time going from place to place in Paris that is fatiguing. Between the Harcourt recitals, my school, private pupils and the church work, I assure you I sleep but little—not more than six hours—and scarcely find time to eat; yet a valuable half of each day is spent in the omnibus in enforced idleness."

M. Eug. Gigout looks just that hard worked, hurried, unrested, alert, full of well directed energy, of executive force, content with life, not for its rewards, but its satisfactions. He has been organist of St. Augustine's twenty-five years. For his tireless activity in the cause during all that time, not only the Church, but Paris, the country, and music are indebted to him.

St. Augustine's is one of the most important, certainly one of the most beautiful of the modern churches of Paris. Of solid iron and stone, it was ten years in building. In an open, magnificent sweep of square, surrounded by elegance, cleanliness, good order and proud people, the centre of an omnibus connection of importance to give it vitality, St. Augustine's fairly smiles back gratitude to the heavens above for being allowed to exist. The body is square, the front columned, the roof towered and bedomed. Twice the charming irregularity of roof is concluded before the pretty pagoda domes cease asserting themselves, and a large clock in one of them seems like a fat beadle placed there to keep them all in order. The whole is a warm tan gray, not the wretched skim-milk variety common to other big buildings, and unexpected trimmings of amber and brown are a relief. The twelve Apostles stand out bold and massive over the columns. Farther back magnificent mosaics, like oil paintings, of holy women are seen, the whole massing against the light blue sky above and the still brighter blue of the Alexandra Hotel beyond.

The interior is exactly like a huge Christmas card, the amber tan coloring, the long rows of dark gray gas globes, tipped with light, like snow; the pagoda altar with its gate, steps, dome, crosses, ornaments; the motionless praying figures behind the gate, the perspective of arch and bell, the stary lights, the glints of purples, reds and yellows in robe and window; the delicate tracery of background and the deathly stillness of the big place crowded with people, where you can hear the crackle of the priest's robe—this house of prayer is certainly less suggestive of corpses and more of live humanity than many. It is only when you touch ground that you touch misery. I do hope the day is coming when praying people will not have to look as though going to be hung, and will be able to take care of their poor.

Lamps at intervals light the steps leading to the small labyrinth of passages that open into the loft. Here a row of cane chairs is hospitality; absence of carpet a pity; the organ compensation; its speck of carpet sole furnishing, and two big reflector oil lamps illumination. The entire casing is unbroken oak color, the pipes nickel.

The organ is in bad condition. The first of the electrical instruments made by Barker (the inventor of the pneu-

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matic action, now dead, poor man!), its age is against it, and neither expensive reparation, love nor reverence can gainsay the fact. It is slightly out of humor too with the chancel organ, so that the exquisite mosaic of harmony of the two with the "chant" is marred somewhat. The three manuals and fifty stops are used to their best advantage, however, by the master, who plays as if painting a picture, and looks as if copying from a mental landscape. A real composition is the whole "Planchon" service in which he does not employ a note in the successive interlude of question and answer that makes this beautiful and artistic form of worship. At this season of the year are introduced many well-known airs of Christmas suggestion.

American lightning makers, lightning lovers, lightning utilizers will be astonished to know that their beloved but subtle agent is not considered "the thing" by the organ artists here. "Something in the touch," Guilman says, impatiently rubbing the tips of his plump fingers in the palm, as if to destroy any latent sparks of the stuff that might be intruding there—"something in the touch, no its not the same, not the same."

"I do not love it!" says Widor emphatically, one slender brown hand on each side of his wide organ, his big brown eyes snapping confirmation of the words.

"You see," deliberately and politely says M. Dubois, one long forefinger resting on the well cared for thumb below it—"you see—it is scarcely the place for electricity—it—"

Gigout pulls out three unnecessary stops and pushes them back again as he asserts the same truth. "There is something unresponsive, slow, not—tender enough—something—so much so that at the next renovation, which I hope for soon, I am going to do away with it altogether!" For Cavallé-Coll see above.

Such fine points about things! As the kodak to the painter, the machine to the hand-make artist, is electricity to the soul organist. Blessed are the poor in knowledge, for they only have peace!

M. Gigout has been invited to come to America by many both in the States and Canada, but says it would be a "big thing" to pull up the many permanent stakes in the ground here for a season's travel. It would require an immense amount of money to annul the difference even financially, which would be the smallest consideration. M. Guilman is comparatively foot-loose and can make the ventures more easily—which decision shows excellent sense as well as musicianly taste in the make-up of the organist of St. Augustine's.

He has been much interested in musical progress in America and in Guilman's success, and wishes he knew more about the composers. He has many interesting American pupils, among them Mr. Norris of Boston, an excellent musician who has now charge of a conservatoire there; Mr. Florence, of New York; Mr. Joannes, also of New York; Mr. Beique, of Montreal, and Mr. Dussault, of St. Hyacinthe; Mr. Godinez, of Guadajara, Mexico, and the Princess le Polignac, who was Miss Winaretta Singer, one of the most serious and thorough of any American organ pupil he has ever had. Since her marriage she has, strange to say, kept up the study, and in her hotel here, Henri-Martin, has a charming music room with fine organ, gives frequent musicales, at which one of the honors is to have her friend and master play, after which she usually takes a lesson from him.

"A woman may become an excellent organist," says Mr. Gigout. "There is nothing to prevent her management of the instrument. Her execution, interpretation, repertoire may be good as any man, of equal capacity, but for the rigorous, laborious, long and frequent duties of organ service in regular church work a woman, by strength, temperament, home duties, is wholly unfit. She may be an 'artiste,' not an 'organiste'—another decision showing excellent sense on the part of Mr. Gigout.

In Paris to-day there is an intense struggle on the part of sacred music lovers toward the restoration of the classic planchon, a cause in which Gigout himself is heart and soul. Why not j he says. "Is not the classic planchon the foundation of all that is worthy in religious music art? In its Renaissance is the hope of the coming composition, of

which there is at present a dearth. There is a lamentable lack of pre-eminent sacred writing at present in all nations. In England is the greatest and best activity their progress is marked, their school strong and finished, their musicians superior, yet the work is comparatively 'banal.' Gounod's death has left Saint-Saëns master of the situation here, and a good one. But there is nothing being done anywhere to equal the classic work. We must go back to it."

Bach is his favorite for organ. As to the speed of playing, "there must be masterful fluctuations." No two play the same composition in the same tempo; the tempo, too, depends much upon the place in which it is played. In a small sound concentrating chamber one can play a selection much more rapidly than in a huge space as St. Sulpice. The main thing is to make the escaping harmonies stand out, and to adopt the style of playing to the sentiment. He regards Widor as the great Bach apostle.

He thinks there is much exaggeration in statement as to the possible harm to choir boy voices. Except in the forcing of the tones during the change of voice there is no damage liable in the sweet, good music of the mass. There is sufficient training by the brothers and choirmasters as to tone and breathing, and the period of change is well guarded. If boys have sufficient voice and talent after the change they go to special teachers. I have not anywhere here found importance attached to the training of the choir boy.

Mr. Hochstetter is maitre de chapelle here, and Mr. Vivet, a pupil of Gigout, a young man of unusual talent and promise, is organist of the chancel. There are about thirty in the choir, and the singing is excellent. The choir is seated behind the altar, which, by the way, is called a "hotel" here. The masses of Mozart, Haydn, Cherubini, Dietrich, &c., are given on Sunday morning. The masses of Beethoven he considers too long and too difficult for ordinary service. The organist plays the best classics, interspersed with compositions and improvisations of his own. A baritone sings portions of the planchon in the grand loft.

Mr. Gigout has played much in London, where he is very well liked. He does not speak a word of English, however. He is the only organist here who gives recitals in winter season, and he is creating a sensation by the work. More about him later.

## CHRISTMAS MUSIC.

## St. Augustine's.

Fragments de l'Oratorio de Noël.....Saint-Saëns  
Messe Sacre.....Mozart  
Motets.....Händel et Niedemeyer  
Au grand orgue.

Rhapsodies sur des Noël.....Gigout  
Prelude en mi b'émol.....J. S. Bach  
A la sortie de la messe.

Au Salutaris.....  
Transcription du Chœur de l'Oratorio de Noël.....Saint-Saëns-Gigout  
Grand Chœur Dialogué.....Gigout

## La Trinité.

Guilman.....Grand organ.  
Salomé.....Chancel organ.  
Bonichère.....Director.  
Messe du Sacre.....Cherubini  
Choir et orchestre.

Aux Vespers.  
Au Salut.  
"O Sacrum Convivium".....Bonichère  
Soli et chœurs et instruments.

M. Caron.....De l'Opéra.  
M. Paul Viardot.....Violin.  
M. Franck.....Harp.  
"Ave Maria".....Romberg  
Soli et chœurs: M. Christian, tenor.

"Tu Es Petrus".....Dubois  
Chœur et accompagnement des deux orgues.

"Adeste".....  
"Tantum Ergo".....Ries  
Soli et chœur; soprano solo, le jeune Blanchard.

"Laudate".....Adam  
Soli, chœurs et instruments et deux orgues.

## American Church of the Holy Trinity.

JOHN B. MORGAN, D. D., RECTOR.

One organist, Mr. Sekur, of Newark and New York, and a French musician whose name I do not yet know.  
Te Deum, in F.....Smart  
Benedictus (piano song).  
Processional, "O come, all ye faithful".....Armes  
Communion service, in A.....Pie'd  
Offertory, "Let us now go even unto Bethlehem".....Mendelssohn  
Recessional, "Hark! the herald angels sing".....Mendelssohn

## EVENING SERVICE.

Processional, "O come, all ye faithful".....Stainer  
Magnificat and Nunc Dimittis, in A.....Vincent  
Anthem, "There were shepherds".....Vincent

## St. Eustache's.

H. Dallier, grand orgue; M. Steinmann, director.

Messe du Sacre.....Choron  
Mr. Dallier played compositions of his own especially for the occasion.

FANNIE EDGAR THOMAS.

## Albany Music.

A VERY fine concert was given at Jermain Hall on Wednesday night by some of the best local talent, and Mr. Conrad Becker, of New York. The following program was rendered:

Violin solo, "Rhapsody Hongroise".....Hauser  
Conrad L. Becker.

Song Pictures—  
"Secret".....E. Larsen  
"Schlaf nur ein".....E. Larsen  
"It Was a Dream".....E. Larsen  
"Warning".....E. Larsen

Mrs. Eva Gardner Coleman.  
"Erechu," "Masked Ball".....Verdi  
Townsend H. Fellows.

"Happy Days," with violin obligato.....A. Strelezki  
Miss Neil Gilmore.

"El Vestida Azul," duo.....Yradier  
Mrs. Coleman and Mr. Fellows.

Violin soli—  
"Cradle Song".....Hauser  
"Cavatina".....Raff  
"Spinnerlied".....Hollaender

Conrad L. Becker.  
"Promised".....Benjamin

Mrs. Coleman.  
"My Sweetheart when a Boy".....Morgan

Townsend H. Fellows.  
"When the Heart Is Young".....Buck

Miss Neil Gilmore.  
Violin concerto, opus 61.....Mendelssohn

Andante Allegro. Molto Vivace.  
Mr. Conrad L. Becker.

"When the Wind Bloweth from the Sea".....Smart  
Mrs. E. Gardner Coleman and Townsend H. Fellows.

The concert was in every way a success. The violin playing of Mr. Conrad L. Becker was characterized by a broad tone and excellent execution which showed him to be in perfect sympathy with his instrument. Mr. Fellows sang in his usual good style, his beautiful baritone voice being at its best. Mrs. Coleman and Miss Gilmore both sang well, and taking the concert as a whole, none better has ever been heard in Albany by local talent.

The concerts which were to be given at Harmanus' Bleeker Hall on New Year's Day by Josef Slivinski, assisted by Gertrude May Stein and Raymon Moore, were cancelled, owing to the light advance sale. This fact is to be deeply regretted, as Miss Stein is an Albany girl, and as one of Albany's representative musicians should be welcomed by a large audience.

The Albania Orchestra has commenced its rehearsals for this season under the directorship of Prof. William J. Holding. The following are the members and their positions: First violins, Messrs. Van Tuyl, Kauffman, Thomas, Stevens and Eddy; second violins, Messrs. Huested, Hill, Mather, Matthews and Hurty; violas, Messrs. Nugent and Holloway; cello, Mr. C. E. Fasolt; bass, Mr. George Taylor; flute, Mr. Will. Van Tuyl; clarinets, Messrs. Arnold and Jericho; cornets, Messrs. Crounse and Robertson; horns, Messrs. Erker and Hine; trombone, Mr. W. Miller; bassoon, Mr. Lawrence.

ALFRED S. BENDELL.

Max Nordau.—Mr. M. Nordau's "Entartung" has been translated into French by A. Dietrich, and published by F. Alcan.

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LEIPZIG, December, 1893.

FOUR hours never passed more quickly than at the production of Wagner's "Siegfried," December 8, at the Neues Theatre. It was a star performance in the fullest sense. Mr. Geo. Anthes, from the Dresden Opera, who recently sang "Lohengrin" here with such good success, was again a welcome guest as "Siegfried." Miss Doxat as "Brünhilde" sang grandly. If she can maintain the standard of her recent efforts, or yet continue the wonderful development of the last six months, her name will soon be famous in the musical world. Mr. Marion's "Mime" was a character picture which one can hope to see but seldom equalled. Mr. Marion as general utility man of the Leipzig Opera is invaluable. His voice, the best cultivated in the male personnel, is a very sympathetic lyric tenor. Unfortunately, because of his adaptability he is required to sing many parts unsuited to him, and his voice is beginning to show the results. The other parts—"Wotan," Mr. Demuth; "Alberich," Mr. Knüpfer; "Fafner," Mr. Neldel; "Waldvogel," Mrs. Baumann—were in excellent hands and carried out uniformly well. The orchestra under Panzner played as is possible only when the individuals themselves are carried away with the music. "Siegfried" had not been given here for almost two years, and the audience was duly appreciative of another opportunity of hearing the work.

Six recalls (to Miss Doxat, Mr. Anthes and Conductor Panzner) show a very unusual degree of enthusiasm in the Leipzig audience.

Joseph Wieniawski gave a concert the same evening, at which he played, beside a number of other pieces, a new concerto by himself, and conducted his "Suite Romantique" for orchestra. Between the first and second acts of "Siegfried," I went over to the Altes Gewandhaus with the intention of hearing the concerto; but was so unfavorably impressed by the first movement that the Opera proved the stronger attraction, especially as the composition (written in the symphonic form) in its principal motive reminded me too vividly of the music just heard at the theatre.

Smetana's overture to "Verkaufte Braut" headed the program of the ninth Gewandhaus concert. At this, the first performance, the number was very favorably received. The opera will be the next novelty at the Neues Theatre. Miss Edyth Walker, from New York, and Mr. Carl Prill, concert master of the orchestra, were the soloists. Miss Walker was at the disadvantage of having a severe cold, as a consequence of which her first number, an aria from "Titus," Mozart, aroused the audience to but feeble applause. In Massenet's recitative and aria from "Hérodiade" her artistic singing so eclipsed the marks of indisposition that the evident determination to win with which she came out for her last number was rewarded by a very marked success.

Mr. Prill, playing the Mendelssohn violin concerto, adagio from Spohr's Ninth concerto, and Papageno rondo, by Ernst, deservedly scored a success as only few have them at the Gewandhaus. Mr. Prill is rapidly making

quite a name. He has had many excellent criticisms whenever he has played this season.

The Goetz symphony was finely played and well received. It may be safely asserted, however, that the applause in a great measure was meant for the composer of "The Taming of the Shrew" rather than of the symphony. Goetz' charming opera is one of the most popular on the Leipzig repertoire. Unfortunately since the departure of Miss Mark to Vienna the productions had to be discontinued for want of one to sing the part of "Kate."

"Manasse," a dramatic poem by Joseph Victor Widmann, music by Friedrich Hegar, was given under the composer's direction at the tenth Gewandhaus concert. The solos were sung by Mrs. Maria Wilhelmj, from Wiesbaden; Messrs. Gustav Wulff, from Strassburg; Otto Schelper and Robert Leideritz.

Mrs. Olga von Türk-Rohn, from Vienna, arranged a concert at the Altes Gewandhaus September 11. To those accepting free tickets she offered the following: Overture to "Euryanthe," Weber; intermezzo, Brahms, and prelude to "Perlenfischer," Bizet, played by the orchestra of the 107th Regiment, under Dr. Paul Klengel, and solos by Mr. Carl Prill (Fantasia appassionata, Vieuxtemps; Berceuse, C. Kross; Die Biene, Schubert; Obertass Mazurka, Wieniawski); but in return the lady demanded that the audience listen to about a dozen songs by herself. The audience was so well pleased with the playing of the orchestra and Mr. Prill, that good naturedly and laughingly they humored Mrs. von Türk-Rohn with encores. Yet, the tribute was a little exorbitant. One or two songs would have been all that in modesty any one of Mrs. Rohn's vocal accomplishments could have asked one to listen to in payment of the other numbers. She would in these have had sufficient opportunity of displaying her magnificent costume and diamonds.

What is there in a name? The managers who arranged two concerts in Leipzig by the Berlin Philharmonic Orchestra, under Hans Richter, knew Hans Richter's name drew audiences to the Crystal Palace that quite filled the large Albert Hall the first evening and comfortably so the second. They were very satisfactory audiences too, such as are not beggarly nor particularly discriminate with their "bravos;" furthermore, they were quite justified at both concerts in bestowing generous applause. The concerts were very good. Of course there are many good concerts in Leipzig, very many. Yet people wish occasionally to see new faces. The management must have had satisfactory financial returns; the people were delighted and therefore the idea of giving the concerts was a happy one.

The whirlwind of opinions as to the rank of the Philharmonic Orchestra that has resulted from these concerts is amusing. One hears it compared now favorably with the Gewandhaus Orchestra, then with the military orchestras, and even with the Garden orchestras. With such great difference of opinion among the foremost in the profession, those inclined to skepticism in respect to musical criterion and criticism may well consider their beliefs justified.

The orchestra really played magnificently, and to one who has heard them in Berlin, even under Bülow, their achievements must have been bewildering. They evidently did their best; and Richter conducted on this occasion with an ardor and interest that was sufficient to inspire any orchestra to remarkable deeds. Though his readings did not move me to enthusiasm, they won my admiration. One always feels rather conscious that Richter is thinking out his effects. The result of course is highly gratifying, yet one must involuntarily think with him. And while this is a very pleasurable and interesting enjoyment, one does not leave the concert with the feeling of intoxication that subjective conductors like Bülow, Weingartner and

Nikisch (as he formerly was) arouse. But the experience of others with respect to Richter's magnetism may have been different. That he is one of the greatest musicians and conductors no one will question. Following are the programs:

## Friday, December 15.

Vorspiel zu "Die Meistersinger von Nürnberg"..... Wagner  
'Siegfried Idyll'.....  
Vorspiel zu "Parsifal".....  
Vorspiel und Liebestod aus "Tristan und Isolde".....  
Symphony No. 3 ("Eroica," op. 55).....L. v. Beethoven  
Allegro con brio.  
Marcia funebre.  
Scherzo. Allegro vivace.  
Finale. Allegro moderato.

## Saturday, December 16.

Overture to "Carnival Romain".....Hector Berlioz  
Symphony, B minor.....Franz Schubert  
Allegro moderato.  
Andante con moto.  
Akademische Fest ouverture.....Johannes Brahms  
Ungarische rhapsodie, No. 1, C minor.....Franz Liszt  
Symphony No. 4, D minor.....Robert Schumann  
Ziemlich langsam, Lebhaft.  
Romanze, Ziemlich langsam.  
Scherzo, Lebhaft.  
Langsam, Lebhaft.

The Wagner numbers (of course excepting the Parsifal prelude) are heard to better satisfaction at the Leipzig Opera. The "Eroica" and Schumann symphonies were the most satisfactory numbers of both evenings, the "Eroica" particularly so in the scherzo and finale. The Schubert symphony was conventional; the Carnival Romain and Academic overtures had no particular revelations; the Liszt rhapsodie was brilliantly given and created unbounded enthusiasm. It always does. It is of that kind of composition of which the last playing is usually considered the best.

For the Albert Hall the volume of the strings, particularly the first violins, was insufficient. Twelve first violins have hard work to maintain themselves in so large a place. The twenty first violins at the Gewandhaus and sixteen to eighteen at the usual Crystal Palace concerts are by no means too many.

Something not on the program was vouchsafed at the second Richter concert. Mr. E. W. Fritsch, the editor of the "Musikalisches Wochenblatt," was about to enter the Hall in advance of myself, when the doorkeeper denied him admittance. Mr. Fritsch had produced a ticket, but was informed that positive instructions were given under no circumstances to allow him to enter. This presumably because of a personal feud between himself and the local manager interested in the concerts. A damage suit will be the result. This recalls a similar experience Hans von Bülow had years ago at the Berlin Opera. Having severely criticised the Opera, when he again wished to attend he was refused admittance. In a subsequent suit against the Intendant he won his case. When next he appeared in concert in Leipzig, he in grim humor played a well-known waltz from Mozart's "Figaro's Hochzeit," "Will ein Gräfinlein," &c., the suggestiveness of which nearly set the audience wild.

The third Academic concert, December 12, offered: Concert overture (posth.), Cherubini; concerto for clarinet, op. 74, Weber, played by Mr. Richard Mühlfeld, from Meiningen; two entr'actes to "Rosamunde," Schubert, and symphony in F, No. 8, Beethoven. The orchestra was that of the 134th Regiment, under Professor Kretschmar.

The Leipziger Kammermusik-Verein, commemorating Tschaiakowsky, on December 13 gave the following of his compositions: Andante funebre e doloroso, from E flat minor string quartet, op. 33; songs, "Nur wer die Sehnsucht Kennt," "Es war zur erstem Frühlingszeit," Ständ-

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chen; andante cantabile from D major quartet, op. 11; first movement from sextet, op. 70, "Souvenir de Florence." Besides there was a trio for piano, violin and cello, op. 45, by Ferd. Thieriot; Fantasiestücke for oboe and piano, by Robt. Hansen; Herbstgesänge for mixed chorus, and baritone solo, op. 57, with piano accompaniment, by Ferd. Thieriot.

"Mein Liebchen, was willst Du noch mehr?" Some people in Leipzig call this a chamber concert.

AUGUST GÜSSBACHER.

### A Series of Carl Recitals.

**M**R. WILLIAM C. CARL will give four afternoons of organ music at the First Presbyterian Church (Fifth avenue and Twelfth street), New York, commencing next week Wednesday, at four o'clock, which will be free to the public. The dates arranged for are (Wednesdays) January 17, 24, 31, and February 7.

Among the novelties to be played during the series is a "Prelude for the Organ," written by Mr. Alexander Guilman specially for Mr. Carl, during his American tournee. Mr. Guilman has presented his distinguished pupil with the manuscript, which will soon be published.

A "suite for the organ," still in manuscript, by Henri Deshayes (dedicated to Mr. Carl) and new works by Gigout, Salomé, Dubois, Paul Wachs and Godard will be heard. At the conclusion of these concerts Mr. Carl will make an extensive Western tour.

Following is the program for (next) Wednesday, January 17, at 4 o'clock:

Prelude and fugue in D major.....J. S. Bach  
Pastorale (new).....Paul Wachs  
Tempo di Minuetto (new).....E. Townsend Driffield  
Finale from the sixth organ symphony.....Ch. M. Widor  
Recit. and aria, "O Thou That Tellest" ("Messiah").....Händel  
Mrs. Antonia H. Sawyer.

Intermezzo (new).....Th. Salomé  
"Wedding Music".....Theodore Dubois  
Entrée du Procession.  
Benediction Nuptiale.  
Offertoire.  
Invocation.  
Laus Deo.

Quartet, "The Vigil of the Shepherds" (new).....Arthur Foote  
Miss Douglas, Mrs. Sawyer, Mr. Butler, Mr. Allen.

"Schiller March".....Meyerbeer  
(Written for the centenary of the birth of Schiller.)

**Rubinstein's Opera.**—The "Children of the Heath" was performed at Dresden December 12 for the first time. The house was crowded, but the performance was not all that could be desired, neither Mr. Gritzinger nor Miss Bossenberger being equal to their parts. Miss Malten and Mr. Perron were however very good.

**Reinecke.**—At the second Philharmonic concert at Munich December 12 Dr. Reinecke conducted his symphony in C minor, "Hakon Jarl," and the prelude to the fifth act of his opera, "King Manfred." The applause was renewed when he sat down at the piano and accompanied some of his lieder rendered by Emma Hiller, of Stuttgart.

**Berlioz and Heine.**—In a notice of the sixty-seventh performance of "La Damnation de Faust," Mr. Amédée Boutarel revives the account given by Berlioz of the birth of the Soldier's chorus. He was going to pay a visit to Henri Heine when some soldiers under a sergeant and some Ignorant Brothers passed. "It was a lovely day," writes Berlioz, "and my ideas interwove themselves strangely. The sun made me think of the moon, the Ignorantins, of German students, the sergeant, of Cæsar, and Heine was forgotten. I was seized by the rhythm and melody of a Latin hymn which I had a notion of introducing into the "Damnation of Faust," a kind of opera on which I am working just now."

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**T**HE annual church choir shake-up is already in the air. Once a year it bears down upon us like a cyclone, and who can withstand its awful power and majesty? Even now rumors—ill defined, to be sure, but rumors for all that—begin to reach our ears; in fact the beginning of the church choir lottery is forcibly and accurately described by the following couplet from Milton:

"Rumor next, and chance,  
And tumult, and confusion, all embroiled."

It is altogether too early in the season to place trust in any of these indefinite harbingers. A month hence they will assume some shape, and will as usual prove of intense and vital interest to all of our ecclesiastical warblers. The chances are that there will be as many transpositions as there were last year; and this means confusion worse confounded, tall hustling, breathless excitement, hopes deferred, shrewd wire pulling, countless trials and an innumerable army of applicants and candidates. Well, let us prepare now, a whole month in advance of the siege. Let us hawk up all the superfluous phlegm from our respiratory and digestive passages, run an extra scale daily, polish up the handle of the big front door, have our lamps trimmed and burning and strike a qui vive attitude; for at such an hour as we think not the opportunity of our lives may come, and, verily, we cannot afford to get left this year!

J. M. Helfenstein, the organist and choirmaster of All Angels', and soon to succeed the famous S. P. Warren at Grace Church, is once more himself and in good health and spirits, after a fortnight of indisposition. He wisely took to his bed, gave up his work for the time being and afforded nature and the doctor a fair chance to get in their fine work. Had he continued his labors and filled his engagements, as many an ambitious but shortsighted man would have done under like circumstances, he doubtless would have been a victim to pneumonia or some other equally dangerous disease. It is just this element of common sense applied to musical matters that has enabled this young organist to carve out for himself a remarkably brilliant career. And what rapid progress has been his, to be sure! A few years ago he built up a boy choir at St. John's Church, Elizabeth, N. J., which soon began to give him fame outside of the limits of that picturesque town.

As a result, when the Church of All Angels was built search was made for the proper man to direct the music. Mr. Helfenstein was discovered, and not only was he captured, but his entire choir likewise. His boys and men love him. He knows how to deal with them, firmly, but always as a true gentleman. When he goes to Grace Church on May 1 his choir will again exclaim: "Where thou goest I will go, and where thou dwellest I will dwell," and with one accord they will accompany him. The choir will be somewhat enlarged, however, to suit the requirements of Grace Church. Thus has a youth, still in his twenties, captured the musical leadership of the most aristocratic church in

Gotham, and it is reported that his salary is to be the largest ever paid a choirmaster in this or any other country. It may be just as well, though, to take this report cum grano salis.

Miss Irene Pevny has been engaged as soprano soloist at Dr. Parkhurst's church until May 1.

William S. Chester was absent from his post—or, rather, organ bench—at St. George's church last Sunday, having gone South on a duck shooting trip with the rector, Dr. Rainsford. Both went for the benefit of their health, by and with the advice and consent of their physicians.

Miss Katherine Fleming is contemplating a Western trip, and will start early in February. She will remain about six weeks in St. Louis and Kansas City, visiting other cities also, and singing everywhere.

Rieger, the ever busy, the always sought after, has recently closed the following dates, among many others of less note: February 4, Handel and Haydn Society, Boston, singing in Parker's "Hora Novissima" and Mendelssohn's "Christus;" 20, concert in Music Hall, Boston; 23 and 24, Bach's "Passion Music," with Damrosch and the Oratorio Society, New York; 28, private concert, in New York; March, 1, concert with "Melourgia," Rochester; 7, "The Creation," Montreal; April 16, concert, Lenox Choral, Harlem; 18 and 19, Montreal Festival, doing "Flying Dutchman" and "Walpurgis Night." Last Thursday night he was enthusiastically received at Buffalo, where he sung with John Lund's deservedly famous Orpheus Club.

D. Gordon Thomas, a worthy basso, is steadily adding to his good reputation. He recently sung "The Crusaders" at Stamford, Conn., and "The Messiah" with the Mt. Vernon Choral Society.

Gilder, the irrepressible, is out with another composition for piano entitled "Souvenir de Foster." It is a transcription of "Old Folks at Home," "Uncle Ned" and "Camp-town Races." Mr. Gilder has recently returned to Gotham after a four weeks' concert tour. He says he met with his usual flattering success, and he is emphatically a truthful man.

The most remarkable musical artists ever heard in this metropolis are now with us. Go to Hagenbeck's trained animal show and hear the wonderful seals if you don't believe me. They do the bell ringing act, give a tambourine concert, play the guitar and one of them sings a solo to guitar accompaniment. It is only justice to Mr. Bobby, the singer, to assert that the equal of his voice has never been heard in this country. Before he sings a note he has the vast audience at his feet—or shall I say at his fins?

Mr. Harrison Millard is now sixty-four years of age, but does not look a day over fifty. He is a delightful man to meet, and is a most entertaining talker, having many interesting reminiscences of artists who were famous thirty and forty years ago. His daughter, Miss Marie Millard, is one of Gotham's best sopranos; and an altogether charming lady. During last month she sang Sundays at Dr. Coe's church on Fifth avenue.

A. K. Virgil will lecture this evening at Scottish Rite Hall, in conjunction with a piano recital by his pupil, Miss Julie Geyer. The subject of the lecture will be "The Best Application of Brain, Nerve and Muscle in the Study of the Piano." This Virgil does not tell us of Aeneas and Dido, but soars to higher themes.

Francis Fischer Powers' music rooms were literally packed on Tuesday afternoon of last week with prominent musical and social celebrities, who gathered together to meet Miss Marguerite Hall, of Boston, and to hear her sing. Miss Hall could not have been otherwise than pleased at the very cordial manner in which she was received. Many were present who heard her at the recent concert of the Mendelssohn Glee Club, where she was received with enthusiasm. These said that she sang even better at Mr.

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Powers' reception. Those who took part in the musical program besides Miss Hall were Mrs. Gerrit Smith, Mrs. Kate Rolla, Miss Myrta French, Mrs. Clara Poole-King, Miss Lillian Kent, Miss Grace Gregory, Miss Alice Mandelick, Miss Parslow, Charles Herbert Clarke, Perry Averill, Dr. Eugene Marshall, Homer Newton Bartlett, Conrad Behrens, David Bispham, Perlee V. Jervis and Victor Harris. Among those present were Mrs. R. Ogden Doremus, Mrs. Frederick Betts, Miss Fannie Betts, Miss Callender, Miss De Forrest, Mrs. Henry Ross, Mrs. Robert Endicott, Miss Frances Meigs, Mrs. Roderick Terry, Miss Terry, Miss Lamont, Miss Kissam, Mrs. R. S. Barnes, Mrs. J. B. Cornell, Mrs. John B. Gleason, George W. Fergusson, Mrs. S. W. Bowne, Miss Mary Baldwin and Leslie G. Cauldwell.

William A. Howland, of the Bostonians, sung at the Church of the Covenant on Sunday, December 31, as substitute for Dr. Carl Dufft.

Miss Nina Bertini Humphrys has been engaged for concerts in Brooklyn with Sousa's Band, January 14 and 18. Her numbers will be "Charmant Oiseau" from David's "Pearl of Brazil," and "Styrienne" from Ambroise Thomas' "Mignon." Miss Humphrys' popularity is steadily on the increase.

Gotham has lost a good soprano in Miss Flora M. Bertelle, who has settled in Louisville, Ky., having accepted a fine engagement at the Temple and a position as vocal teacher in the Frese-Burck Music School. She will also be heard frequently in concerts throughout that region.

Mr. and Mrs. Walter Raymond were in Gotham last week and stopped at the Hotel Brunswick. Mrs. Raymond was formerly Miss Hattie Sisson Lewis, and was Fred Schilling's soprano out at Morristown, N. J. She married Mr. Raymond, of Raymond & Whitcomb excursion fame, somewhat less than a year ago, and they have a beautiful home in Cambridge, Mass. Mr. Raymond's business makes it necessary for him to travel much of the time, and Mrs. Raymond invariably accompanies him. She has recently been the heroine at two fires, neither of which resulted very seriously. One was at the burning of a portion of her husband's World's Fair hotel, close to the Exposition grounds; the other was a small fire in their Cambridge home, which Mrs. Raymond accidentally started by lighting a lace curtain, and which she courageously extinguished with the aid of a large blanket just as the firemen arrived upon the scene.

Mrs. Raymond has studied harder than ever since her marriage in cultivating her exquisite voice, and, unlike most unmusical husbands, Mr. Raymond encourages her in this ambition, which fact must be set down to his credit. Her marriage to a man worth millions has not caused any estrangement between Mrs. Raymond and her musical friends in and near Gotham. She is as fond of them as ever, and they cannot cease to sound her praises. Mr. and Mrs. Raymond went down to Lakewood last Thursday evening for a brief stay. May Gotham see their smiling faces often!

John L. Burdett, paymaster of the New York Central Railroad, possesses one of the rarest of nature's gifts, a tenor voice. He is, moreover, thoroughly musical and artistic in his tastes; but his business is such that he has no time for singing. He is a member of the Board of Directors of the Manuscript Society and one of the most zealous workers in that ambitious organization.

Mrs. Antonia H. Sawyer, solo contralto of the First Presbyterian Church, sung recently at several concerts and musicals in and near Boston, and her rich voice was greatly admired. On January 22 she will sing at a large musical in Brookline, Mass., after which she will proceed to the home of her childhood, Portland, Me., where she will likewise be heard in concert work.

Mrs. Elizabeth Northrop, the well-known soprano, sung last Monday at Mrs. Frederick Smith's, in West Fifty-eighth street, at a "conversational evening." Among her selections were Victor Harris' three new songs.

The twenty-eighth private meeting of the Manuscript Society took place at Music Hall, room 8, last Thursday night. The program was short, consisting of only four numbers; but it made up in merit of composition and performance what it lacked in quantity and duration. The works brought out were as follows: Henry K. Hadley, of

Somerville, Mass., trio, in C major, for piano, violin and cello; Messrs. Victor Harris, Johannes Miersch and Paul Miersch; Homer N. Bartlett, of New York, Etude de Concert, in G flat, played by Miss Marguerite Melville; B. H. A. Hofmann, of New York, violin solos, "Love's Greeting" and "Eleanore;" Messrs. B. H. A. Hofmann and Otto Schilling; Max Mühler, of Brooklyn, Ballade, in A major, for cello and piano; Messrs. Paul Miersch and Louis R. Dressler.

Mr. Hadley's work possesses much merit. He is a new member of the society, and, being present for the first time, was compelled to bow his acknowledgments. Miss Melville played Mr. Bartlett's difficult composition from memory, and received the heartiest applause of the evening. Her work is really wonderful, and though but 15 years of age, she plays with the technic, the finish, the soul of an experienced artist. The works by Messrs. Hofmann and Mühler were also cordially received. After sandwiches and punch conversation was in order, and later in the evening Grant Odell sung two songs, playing his own accompaniments, Miss Melville played selections from Greig and other composers, and the Messrs. Miersch were also heard again. Among those present were: Dr. Gerrit Smith, S. N. Penfield, Mr. and Mrs. Homer N. Bartlett, Miss Bartlett, Silas G. Pratt, the Rev. Dr. Roderick Terry, Mr. and Mrs. Archer Pancoast, Mrs. Blakely Hall, Miss J. T. Draper, Mr. Draper, Mr. and Mrs. Bullocke, Mr. and Mrs. H. H. Sawyer, Miss Kate Percy Douglas, Mr. and Mrs. Herbert F. Andrews, Robert Jaffray, Jr., Mrs. Budlong, George E. Devoll, Alonzo W. Balch, Mrs. Elizabeth Northrop, Russell King Miller, Sumner Salter, Miss Marie V. Parcells, John L. Burdett, Mrs. Mattie Ferguson and Eugene Ransom Darling.

Everybody says that J. H. McKinley, the well-known tenor, who recently did "The Messiah" at Music Hall with Damrosch, will leave Mr. C. B. Rutenber's fine choir in Harlem on May 1 and come down to the Marble Collegiate Church, on Fifth avenue, where he will succeed Thomas Evans Greene; and what everybody says must be true, so I don't dispute it.

Louis R. Dressler and his famous quartet at Dr. Brett's church, Jersey City, gave selections from the first part of "Elijah" last Sunday evening and will do a similar service next Sunday with selections from the second part.

### Milan Letter.

MILAN, December 20, 1903.

PEACE is restored. Sonzogno and Boito still are spared. The illustrious impresario survives to publish the "Secolo," discover youthful genius, and run half a dozen opera houses, while Mephistofele-Boito can devote his future years to finishing his "Nero." To show that rival publishers love one another, it is sufficient to mention that the treaty of peace between the bloodthirsty belligerents was drawn up under the auspices of Ricordi, who managed to have the original seconds of the parties superseded by a kind of committee, who explained everything away in a truly Pickwickian fashion. The row was caused by the withdrawal of Cowen's "Signa." Boito wrote the Englishman a private letter, with some remarks which got into print, on Sonzogno. The latter replied by a paragraph in his paper, whereon Boito rushed off to Naples to challenge the publisher, with his seconds, Giacchi and Giacosa. There they met Sonzogno's seconds, Imbriani and Bovio. The committee or new seconds, whichever they were, talked the matter over for seven hours, and decided that it was not a case of "Cavalleria Artistica."

So peace reigns once more. Ricordi did well, if only for the sake of the promised "Nero," on which Boito has been so long engaged. What a subject he has if he only knows how to treat it! Rubinstein, I think, treated the famous emperor in the usual style—cruel, licentious, spectacular. If Boito is well advised he will bring forward the artistic side of the man; from first to last, from the day when he wept at signing a death warrant, till his last sad words, "What an artist is dying!" Nero was the artist. He was the first and greatest artist on a throne. He was to King Ludwig II. what Rome is to Munich; what the Lord of the world is to a be-Prussianized kinklet. Nero, moreover, was not merely an amateur, a musikfreund, but a com-

poser and performer and a poet. Very fin de siècle in all respects! The portrait of the man is strangely modern. The smooth-shaven face, with little side whiskers coming down an inch or so beneath the line of the ears, and the clear cut features, is very much the countenance we may see to-day. No wonder loving hands strewed flowers for years after his death on the tomb of the emperor-artist who died—

Vengeant sa raison  
De cette Science assassin de l'Oraison  
Et du Chant et de l'Art, et de toute la Lyre!

But to come to more modern things. The La Scala opens on St. Stephen's Day with the "Walküre," which will be followed by Puccini's "Manon Lescaut," Franchetti's "Fior d'Alpi," Catalani's "Loreley" and others to be fixed hereafter. These German titles have started a curious train of thought, very wild indeed. Could Nero have known anything of the Walküren? His mother was born at Cologne; his grandfather had been farther across the Elbe than any other Roman; some old soldier, or some old German nurse may have told him tales of Sigimer and Sigmond, and half of the Nibelungen legends. Who knows?

The cast for the "Walkiria," as it is billed, is "Branhilde," Adine; "Siglinda," Macintyre; "Frika," Verges; "Sigmond," De Negri; "Wotan," Devoyod.

At the Dal Verme the announcements are "Gioconda" and "I Promessi Sposi," by A. Ponchielli; Gounod's "Faust," "Maometto II.," by Fabris.

The two great theatres at Naples are open. On the 7th the "Mercadante," better known by its old name the Fondo, started in with "I Pagliacci." This performance confirmed the truth of the saying that no man is a prophet in his own country, for in spite of Leoncavallo's Neapolitan birth his countrymen once more declined to accept his opera, just as they did a year ago, when it was given at San Carlos. The fault perhaps was in the artists, who are said to be unequal to their parts.

The San Carlo with "Gioconda" was more successful, although the audience was a hard one to please. Mrs. Tettazzini and Mr. Valero contributed largely to the success of the opening night. The next piece at the Mercadante is Massenet's "Manon," with Adelina Stehle in the title rôle. "Samson e Dalila" is postponed, owing to the illness of Ghilardini, the tenor, but the great triumph of this reconstructed theatre will be the much talked of "William Ratcliff" of Mascagni, with Tamagno.

I have not taken the trouble to give the names of the artists announced at La Scala. And good reason wherefore! There are nineteen prime donne in the list. The report is that most of these ladies are willing to make sacrifices to have their names thus announced, although there is no chance of their appearing, as they can thus be advertised elsewhere as "from La Scala, by permission," &c.

A basso named Chilvers, who I believe hails from the West, is engaged at Como.

Venice makes no show this carnival, as all attempts to reopen the Fenice have failed, and the Rossini is a second-class house.

UGOLINO.

**Verdi's "Romeo and Juliet."**—According to the "Levant Herald" Verdi has for some time had the idea of writing an opera on the subject of "Romeo and Juliet." It was just after the triumphant production of "Otello," and the great maestro, delighted at having come out so well in a contest with Shakespeare, literally jumped at the idea of drinking at the same immortal font again—this time to sing of love, such love as that of "Romeo" and "Juliet." He saw it all in a moment, and a few months hence the work was already so well advanced that it was known that "Romeo's" part would be a baritone part, that great capital would be made out of the political factions of Verona at the time, and that the family feud between the Montagues and the Capulets would be treated as part and parcel of the whole story. Then came the revival of Gounod's "Romeo and Juliet" at the Opéra, Paris, and out of deference for an admired colleague Verdi abandoned the work begun. At least whatever he had done was laid aside, and everybody around him forbidden to refer to the subject. Now Gounod, unfortunately, is no more, and the scruples which had prompted Verdi at the time do not exist any longer.

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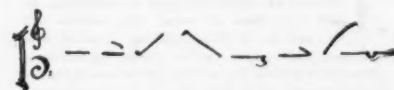
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**Hollmann.**—The cellist, J. Hollmann, has been playing with great success at Bordeaux.

**Concerts d'Harcourt.**—At a late Concert d'Harcourt the singers of St. Gervais performed several works of the fifteenth and sixteenth centuries. Among them were the "Ave Maria" of Josquin de Prés, the "Sanctus" (six voices) from the "Mass of Pope Marcellus," by Palestrina; the "O, vos omnes" of Vittoria, and, with soloists, fragments of Caccini's "Eurydice," first given in 1600. Mr. Mazalbert sang an air from Monteverdi's "Orfeo" (1707). The finale of "Daphne," by Gagliano (1607), and a four-voice chorus, "La Bataille de Marignan," were also performed.

**Donizetti's Monument.**—The sum subscribed for the erection of a monument to Donizetti at Bergamo amounts now to 19,948 francs and 16 centimes.

**Wagner Letters.**—In a late catalogue of autographs mention is made of a letter from Richard Wagner to Padeloup, then director of the Théâtre Lyrique, Paris. It is dated "Lucerne, August 22, 1868," and acknowledges receipt of 2,500 francs, "on account of author's rights in 'Rienzi.'" As "Rienzi" was not produced till April 6, 1869, the composer seems to have been rather previous. Another letter to Padeloup, dated May 24, 1875, contains only "Oh, my dear Padeloup! do you still love music? As for me, I love you alone, for you are a man. Yours, Richard Wagner."

**A Mozart MS.**—A manuscript containing six sonatas, written by Mozart, at the age of eighteen, during his second stay in Paris, was lately sold for 2,750 frs. It is in the composer's own hand writing.

**Mrs. Ravina.**—The death is announced of Mrs. Henri Ravina, wife of the celebrated composer. The lady was an excellent musician, and, under the name of Lætitia Sari, published several works for the organ and piano.

**Clotilde Kleeberg.**—Miss Clotilde Kleeberg has returned to Paris after a brilliant tour in Germany, and is about to begin another tour in England, Holland and Germany.

**A Musician Lawyer.**—Maitre Deshayes Saint Merri has undertaken the defense of the anarchist Vaillant at the entreaties of Mrs. Marchal, Vaillant's mistress. She said: "I heard you were a musician and took part in charity concerts, and said to myself, 'This man must have a heart.'" Mr. Deshayes is an excellent pianist and cellist, and took a first prize at the Conservatory.

**Lenepveu.**—Mr. Chas. Lenepveu, author of "Jeanne d'Arc" and a "Requiem," lately performed with great success at Rouen, has been named professor of composition at the Conservatory, Paris.

**Nikisch.**—There is a probability that Mr. Nikisch, conductor of the Buda-Pesth Opera House, may pay London a visit with his orchestra during June or July next.

**Marie Barbier.**—Mrs. M. Barbier has published under the title of "Contes Blancs" a pretty child's book of fairy tales, with songs, &c., for which the music was written by Gounod, Ernest Guiraud, Henri Maréchal, J. Massenet, Gustave Nadaud, Reyher, Rubinstein, Saint-Saëns, Hector Salomon and Ambroise Thomas.

**The "Fliegende Blaetter."**—This ever popular humorous paper celebrated on December 31 the completion of its 100th volume.

**The Trumpeter a blast he blew!**—Postillion Griebel, of Ilmenau, has received from the Imperial Post Office a "Post horn of Honor" as a reward for his skill and vigor in blowing that artistic instrument. "Blasted well he blew it too," as the poet singeth.

**Deaths.**—In Berlin Dr. Edward Franck, composer and teacher in the Stern Conservatory, aged seventy-seven.—In Breslau, December 8, Prof. Adolf Fischer, director of the Silesian Conservatory.

**Gade Memorial.**—The subscription for the Gade Monument, in Copenhagen, amounts to 19,054 crowns.

**Mannheim.**—The Mannheim Musical Society produced at its second concert the grand choral work "Constantin," by Vierling. Owing to the indisposition of director Langer Mr. Röhr conducted.

**Bremen.**—Two young Bremen artists, Misses Dory Bückler and Paula Uhlemann, gave a successful con-

cert. The former, a pupil of the Marchesi school, sang several French songs; the latter, a pianist, a pupil of Mrs. Erdmannsdörfer-Fichtner, showed great talent in her execution of numbers by Beethoven, Brahms, &c.

**Cologne.**—Carl Reinecke's cyclic composition "From the cradle to the grave," was performed on December 14 at the City Theatre. The composer conducted in person the well arranged scenic première of his work.

**Tschaikowski's Will.**—The will of the late Dr. Tschaikowski has been proved in St. Petersburg. The copyright of his works has been bequeathed to his nephew and his furniture to his servant. The personal estate, which does not exceed \$10,000, has been left to his widow. The comparative smallness of the sum is doubtless due to the well-known prodigality of the lamented composer in his indiscriminate charity. His benevolence was greatly abused and no one could convince him that his purse was often opened to unscrupulous and hypocritical persons. And in addition to this he was always ready to help any cases of poverty among the humbler members of his profession that came to his knowledge.

**Theatre Lyrique.**—There are renewed rumors of the establishment of a "new Théâtre Lyrique. Messrs. Jules Bordier, Ch. Darcours and Ed. Stoulling are the projectors.

**An English Ortrud at Bayreuth.**—Miss Marie Brema has been engaged for the Bayreuth Festival plays next summer, and will make her début in "Lohengrin," taking the part of Ortrud alternately with Miss Meilhac. She is also, it is said, to appear as "Kundry" in "Parsifal," sharing this rôle with Miss Malten. Miss Brema will be the first artist of English birth to sing at the Mecca of modern musicians. Miss Brema is however of German descent.

**Bach-Gounod.**—German humor, says the "Globe," is often somewhat heavy, but there is real fun in the little Musical Directory by "Professor Kalauer," of which a new edition has just been published in Berlin. Gounod's posthumous collaboration with Bach in his famous meditation on the First Prelude suggests the following charming biographical notice: "Bach, Johann Sebastian, owed his fame chiefly to the good fortune of his being commissioned to write the accompaniment to a famous melody by Gounod. Afterward, in a fit of incomprehensible conceit, he published his accompaniment without the melody, as a so-called prelude, along with several other pieces, under the title of the 'Well-Tempered Clavier,' but it had very little sale among the admirers of the 'Ave Maria.'"

**A Conservatory for the Blind.**—A committee of benevolent persons in Königsberg have decided to found a conservatoire of music to be devoted especially to training the blind. The study of the organ will be made a leading feature of the institution.

**Bruckner and Hanslick.**—An amusing story, says "Truth," is told about Brückner, one of whose symphonies Dr. Richter has introduced in London, while another, recently given in Vienna, and lasting a whole evening, is, happily, yet unknown in this capital. Mr. Brückner, it is said, had appeared before the Austrian Emperor, who, in accordance with custom, bade him make any request he might choose. Mr. Brückner, it is alleged, in reply, asked Francis Joseph to order Professor Hanslick, the music critic of the "Neue Freie Press," to write a little more favorably of the Brückner compositions. What the Emperor thought, and what Dr. Hanslick would have replied had the order been given, can only be conjectured.

**"The Messiah."**—At a late performance of "The Messiah" by the London Guildhall School there were included several numbers rarely or never heard. Among them was the bass air, "Thou art gone up on high;" besides the second part ("He gave His back to the smiters") of the alto air, "He was despised," and the second part ("For this corruptible") of the air, "The trumpet shall sound," both of which are generally omitted. The late Sir George Macfarren, the "Figaro" tells us, expressly defended these excisions; and as to the second part of "The trumpet shall sound," which, by the way, is included in the Robert Franz version, he declared that "its restoration could hardly be welcome." Sir George, too, had but a very poor opinion of the air itself, which he believed "is the one piece in the oratorio where poetical rendering has been sacrificed to instrumental display," and he alluded contemptuously to the "graceful flutings for the solo trumpet" with which the awful summons on the Day of Judgment was foreshadowed. The four pieces immediately before the finale, "Worthy is the Lamb," used at one time to be sung at the Sacred Harmonic Society's performances, but they have long since been excised. They were now restored—that is to say, the alto recitative, "Then shall be brought to pass;" the duet, "O, death, where is thy sting?" the chorus, "Thanks be to God," and the soprano air, "If God be for us."

**Is This "Teddy?"**—A very general opinion obtains that the composition of music does not pay, unless indeed one happens to hit off some popular tune that catches on at the music halls. But, however true this may be in the aggregate, from the report of a case tried in the Queen's Bench Division last week before Mr. Justice Lawrence, it

would seem that the composition of operettas is not such a bad thing after all. Mr. Solomon brought an action against Martin Wills & Co. to recover damages for trespass and injury to the score of two operas upon which he had been at work. The defendants denied trespass and the damage, and pleaded that if the plaintiff had sustained damage it was amply covered by the £10 which had been paid into court. The plaintiff resides at Thanet Lodge, Regent's Park, and the defendants, who are builders, were engaged in erecting a riding school, one wall of which abutted on the plaintiff's premises. The defendants had erected a scaffolding on the flat roof of his study, upon which bricks and mortar and other materials had been stacked. Subsequently the rain came through the roof and completely flooded the study, damaging the score of the two operas, obliterating certain portions, which rendered an entirely new composition necessary, and increasing the labors of the plaintiff to about ten days, for which he claimed £20 a day. Twenty pounds a day may seem a tall figure to some writers, but after all it only works out at the rate of £6,000 a year, and though such a sum would have elevated Beethoven and Mozart into perfect happiness, it must be pretty clear from Mr. Solomon's testimony he had made but a modest claim. The plaintiff swore that, averaging the amount of time he put into an opera and the time it ran, he realized about £39 a day. After this evidence we should not be surprised to find a rush for the emoluments of light opera. Unfortunately for Mr. Solomon's claim, his counsel failed to convince the jury as to the profits of opera, and his lordship gave judgment for the defendants, with costs. This is certainly hard for Mr. Solomon; the case ought to have been tried by a jury of musicians, and yet we are not quite satisfied what the verdict would have been even in that case.—"Musical News."

**Calvé.**—Mr. Massenet has returned to Paris from the South with the completed score of "La Navarraise," which will be given at Covent Garden, London, in summer, with Calvé in the chief rôle.

**Esther and Sibyl.**—London now possesses two artists of the name of Palliser. Miss Sibyl Palliser, a pianist who has already appeared at semi-private concerts, is a daughter of the late Sir William Palliser, the inventor of the Palliser guns. Miss Esther Palliser, whose real name is Waters, first made her début in Paris, under the stage name of Miss Sylvania, a shortened version of Pennsylvania, her native State, and she did not take the name of Palliser until she appeared under Mr. D'Oyly Carte's management. Miss Sibyl Palliser bids fair to become a fine executant, and Henselt's very difficult music was executed practically without fault.

**Mascagni Album.**—The publishing house of Bote & Bock has issued a Mascagni album. It contains the most popular numbers of the young composer's operas, for voice and accompaniment. The text is in Italian, German and English. It is gotten up in handsome style and has an excellent portrait of Mascagni.

The same firm publishes a collection of Christmas songs, music and words by Philipp zu Eulenburg, who dedicates the work to his mother. These very effective songs will find a wide circle of admirers.

**Callers.**—Mr. Sebastian B. Schlessinger, Mrs. Ashforth, Mrs. Theo. J. Toedt, Rafael Joseffy, E. M. Bowman, Alberto Lawrence, Emil Liebling, Julius Klausner, Chas. E. Krauss, Wm. M. Lemnacher and E. Bevilanini are among the recent callers at this office.

**The Berlin Conservatory Concert.**—A concert was given last Sunday afternoon at the Lexington Opera House by the pupils and teachers of the Berlin Conservatory of Music; Johannes Ziegler and Julius Gantzberg directed. The concert was largely attended and the performance was well received.

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**"Das Deutsche Lied."**—Messrs. Anton and Albert Schott, assisted by Alfred Ernst, pianist, will give three song recitals at Chickering Hall to-morrow and the two following Thursday afternoons. The programs are very attractively arranged.

**Wild Piano Recitals.**—Mr. Harrison M. Wild gave his first piano recital of the season, under the auspices of the American Conservatory of Music, Chicago, last evening, in Weber Music Hall. He was assisted by Mrs. Wild, who gave several choice vocal selections.

**Burmeister Recitals.**—Mr. Richard Burmeister will give two recitals at Madison Square Concert Hall on the evenings of January 16 and 19. The program for the first concert will be the following:

Chromatic fantasy and fugue.....Bach  
Sonata in F sharp minor, op. 11.....Schumann  
"On Song's Pinions".....Mendelssohn  
Transcription by Liszt.  
Impromptu in C minor.....Schubert  
Scherzo in B minor.....Chopin  
Etude in C sharp minor.....Weber  
"Invitation to the Dance"  
Adapted for concert performance by R. Burmeister.  
"Mignon".....Liszt  
Song transcribed for piano.  
"Pester Carneval".....Liszt

**Becker Assisted.**—At the Hasbrouck Institute, Jersey City, last Friday evening, Mr. Frederic Deane lectured on Chopin. He was assisted by Mr. Gustave L. Becker, who gave the musical examples on the piano in his usual artistic manner. Mr. Victor Baier was at the organ:

Polonaise, op. 40, No. 2, C minor.....Chopin  
Etudes, op. 10, Nos. 3 and 12.....Chopin  
Valse in D flat (arranged as a concert study by Raffael Joseffy).....Chopin  
Mazurka, op. 7, No. 1, B flat major.....Chopin  
Larghetto from concerto in F minor, op. 21.....Chopin  
Mr. Victor Baier at the organ.  
Nocturne, op. 37, No. 2, G major.....Chopin  
Ballade in G minor, op. 33.....Chopin

**Tenth Peabody Recital.**—The tenth recital at the Peabody Institute Conservatory, Baltimore, was given last Friday afternoon, when Mrs. Ernest Lent, of Washington, played the following program:

Ballade in A flat major, op. 47.....Chopin  
Nocturne in F sharp major, op. 15, No. 3.....Chopin  
Nocturne in D flat major, op. 27, No. 2.....Chopin  
Etude in A flat major, op. 25, No. 1.....Chopin  
Berceuse in D flat major, op. 57.....Chopin  
Valse in E minor, op. posthumous.....Chopin  
Valse in A flat major, op. 42.....Chopin  
Polonaise in E major.....Chopin  
Sérénade d'après Schubert.....Liszt  
Rhapsodie Hongroise in C sharp minor, No. 3.....Liszt

**Flavie van den Herde.**—Miss Flavie van den Hende, the young Belgian cellist, has been meeting with great success in her engagements, and has secured some very flattering notices from the out of town critics.

**Two Jonas Recitals.**—Mr. Alberto Jonas will be heard in two piano recitals on this and next Wednesday afternoons at 3 o'clock at Madison Square Concert Hall. The following program is announced for this afternoon:

Largo in F major.....Joh. Seb. Bach  
(Transcription by Camille Saint-Saëns.)  
Sonata, quasi una fantasia, op. 27, No. 1.....L. van Beethoven  
Nocturne in B major, op. 9, No. 1.....Chopin  
Prelude in D minor.....Chopin  
Etude in E major, op. 10, No. 3.....Chopin  
Mazurkas in C major, op. 55, No. 2.....Frederick F. Chopin  
in A minor, op. 17, No. 4.....Chopin  
in B flat, op. 17, No. 1.....Chopin  
Ballade in G minor.....Chopin  
Fantasie, op. 17.....Robert Schumann  
"Albumblatt".....Schubert  
"Schmetterling" (Butterfly).....Grieg  
"An Den Frühling".....Grieg  
"Gnomensagen".....Franz Liszt  
"The Cuckoo".....Louis Claude D'Aquin (1694-1772)  
Etude, op. 24, No. 1.....Moritz Moszkowski

**Ernest R. Sharpe.**—Ernest R. Sharpe, Chicago, is a gentleman who must be ranked with the best basses in the Western metropolis. He has filled several important church engagements and is in demand as an oratorio basso on all festival occasions. The gentleman, holding a lucrative business engagement, does not devote his entire time to music—a fact to be deplored. His recent success was at the Ravenswood Congregational Church during the holidays, where he sang the recitative "Thus saith the Lord," and the aria "But who may abide," from "The Messiah." Mr. Sharpe is a basso profundo and has a voice remarkably flexible for such a ponderous organ. His work is always characterized by rare emotional feeling. In interpretation

he shows the possession of intellectual analysis and a keen appreciation of the situation. Chicago should hear more of this singer, who would be doing the cause of vocal art a benefit did he drop business and devote himself to the oratorio stage, where he rightly belongs.

**Mulligan's Second Recital.**—Mr. Wm. Edward Mulligan gave the second of the series of organ recitals now being given by him at St. Mark's Church on the first Sunday of each month, last Sunday evening, when he had the assistance of Mrs. Ida Gray Scott in the following admirable program:

Sonata Pascale, No. 3, A minor.....Lemmens  
Réverie, op. 70.....Guilmant  
Communion in G.....Batiste  
Pastorale.....Salomé  
"Rock of Ages".....Barri  
Mrs. Ida Gray Scott.

Overture, "Coriolan".....Beethoven  
Inflammatus ("Stabat Mater").....Rossini  
Mrs. Ida Gray Scott.  
Andante, from Second Symphony.....Beethoven  
Largo.....Händel  
March, "Tannhäuser".....Wagner

**The Mazorra Concert.**—Mr. Ramiro Mazorra, assisted by several well-known Cuban and Spanish musicians now resident in this city, gave an enjoyable concert last Saturday in Columbus Hall, Sixtieth street, near Ninth avenue, before a good sized audience of compatriots. This was the program:

Gran duo para piano y violon, sobre motivos de "Gli Ugonotti".....Thalberg—De Beriot  
Messrs. Miguel Castellanos and Pedro Salazar.  
Aria de la ópera "Pagliacci".....Leoncavallo  
Mrs. de Tomas.  
Romanza, "Cielo e Mare," ópera "Gioconda".....Ponchielli  
Ramiro Mazorra.  
Polonesa en La bemol.....Chopin  
Miguel Castellanos.  
"Toreador" ("Carmen").....Bizet  
Emilio Gogorza.  
"Air de Salomé," "Herodiade".....Massenet  
Mrs. Blanche de Beral.  
"Zigeunerweisen".....Sarasate  
Pedro Salazar.  
Gran terceto de la zarzuela "Marina".....Arrieta  
Mrs. de Tomas and Messrs. Jimeno and Mazorra.  
Zarzuela, "El Hombre es Debil".....Barbieri  
Tecla.....Miss Maria Godoy.  
Luciano.....R. Mazorra.  
Pascual.....P. Jimeno.

Mr. Mazorra has a sweet but throaty tenor, which he uses with excellent taste. In the operetta he appeared to much better advantage than in his solo numbers, as did Mr. Jimeno, who gave an exceedingly clever bit of comedy. Mr. Salazar gave his numbers in a skillful manner; the duo with Mr. Castellanos was excellently played by both. The other artists all found favor with the audience and made distinct hits.

**A Des Moines Faculty Concert.**—A concert by the faculty of the Highland Park Normal College, of Des Moines, was given on Tuesday evening of last week, when this program was skillfully presented:

Overture, "Fra Diavolo" (six hands).....Auber-Czerny  
Mr. and Mrs. Tracy and Miss Hall.  
Sonata, F minor, op. 2, No. 1.....Beethoven  
Allegro, Andante, Menuetto, Trio, Presto.  
Mr. Tracy.

"Three Gifts".....Roedel  
Mr. Davis.  
Violon solos—  
Nocturne.....Ernst  
Valse de Concert.....De Beriot  
Mr. Schmidt.

Impromptu, A flat.....Chopin  
Berceuse ("Cradle Song"), D flat.....Chopin  
Waltz, D flat, No. 1, op. 64.....Chopin  
Waltz, C sharp, No. 2, op. 64.....Chopin  
Nocturne, E flat, No. 1, op. 9.....Chopin  
Mr. Tracy.

"Serenade".....Lenox  
Mr. Davis.  
Violon obligato, Mr. Schmidt.  
Fantasia on "The Puritans".....Liszt  
Mr. Tracy.

**Sunday Night Music.**—At the Metropolitan Opera House Sunday evening Mrs. Calvé was indisposed and her

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place was taken by Mrs. Arnoldson, Miss Domensch, Miss Colombati and Mr. Gromzeski assisting. The orchestra, as usual, was under Seidl, and gave among other things a spirited performance of the third "Leonore" overture.

At Music Hall Mr. Damrosch conducted this program:

Overture, "Semiramide".....Rossini  
Fantasia for violin, with orchestra, "Cavalleria Rusticana".....Herbert-Mascagni  
Miss Von Stosch.

"March of the Pilgrims," from Harold Symphony.....Berlioz  
Overture, "Romeo and Juliet".....Tchaikowsky  
Rondo Capriccioso.....Saint-Saëns  
Miss Von Stosch.

"Die Walküre," Act I.....Wagner  
Sieglinde.....Olga Pevny  
Siegfried.....Anton Schott

The soloists were well received, and Miss Pevny achieved considerable success.

**A Liebling Pupil.**—Miss Jennings, a pupil of Emil Liebling, of Chicago, will play Liszt's E flat concerto, with an orchestra under Mr. Rosenbecker, at the North Side Turner Hall concert next Sunday afternoon.

**Pachmann Played.**—Mr. Vladimir Pachmann gave the first of three afternoon recitals at Chickering Hall Tuesday afternoon of last week. This program was interpreted:

Sonata, op. 57 (first time).....Beethoven  
Impromptu, op. 142, No. 3 (first time).....Schubert  
"La Fileuse," op. 157, No. 2.....Raff  
Nocturne, op. 9, No. 2 (first time).....Chopin  
Polonaise, op. 40, No. 2 (first time).....Chopin  
Mazurka, op. 7, No. 1 (first time).....Chopin  
Mazurka, op. 7, No. 2 (first time).....Chopin  
Etude, op. 10, No. 8 (first time).....Chopin  
Etude, op. 10, No. 10 (first time).....Chopin  
Scherzo, op. 30.....Schumann  
Twelve etudes symphoniques, op. 13.....Schumann

The second concert was announced for yesterday afternoon.

**An Fames Recital.**—Mrs. Emma Eames gave a private song recital at 7 East Seventy-second street last Thursday, when she sang in a most admirable manner a varied program embracing songs by Saint-Saëns, Goring Thomas, Gounod, Pergolesi, Schumann, Liszt, Victor Harris, Clayton Johns and Schubert. Mr. Victor Harris was, as usual, an able accompanist.

**Elson's Lectures.**—Mr. Louis C. Elson, who has been indisposed, has now recovered and has resumed his lectures. The following are among Mr. Elson's dates: January 22, Northfield, Mass., "Seven Centuries of English Song;" January 30, Providence, "The Troubadours and Their Descendants;" January 31, Fitchburg, "English Song;" February 1, Williams College, same subject; February 21, Lincoln, Mass., same subject; March 6, Boston, "The Songs of Shakespeare;" March 13, Boston, "The Dances of Shakespeare;" March 13 (matinée), Providence, "The Origin of American National Music;" March 27, Providence, "English Song;" April 13, Chelsea, Mass., same subject.

Besides these Mr. Elson is to give a series of musical lectures at the New England Conservatory of Music each Thursday at 3 p. m., and will probably make a short Western tour early in February.

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**London Philharmonic Society.**—During its life of eighty years the Philharmonic has been removed only three times. It was originally started at the old Argyll Rooms, situate at the corner of Regent street and Argyll street, but they were burned down in 1830. Owing to the fire the Philharmonic directors moved their performances to the old Hanover Square Rooms, now the premises of the St. George's Club. Here they remained until 1869, when they moved to St. James' Hall. Their tenacity of St. James' Hall has consequently lasted close upon a quarter of a century. The new series of concerts will be opened at the Queen's Hall on February 28, under the direction of Dr. A. C. Mackenzie.

**Carl Rosa Company.**—The Carl Rosa Company open their annual season at Liverpool on January 1, and the troupe will remain at the Royal Court Theatre until March. In the course of the season they propose to produce several new works. Among them is the adaptation, by Mr. Oscar Weil, of Messager's opera, "Fanchette; or, the Blue Stocking," in which Miss De Lussan will be the heroine. The English version, by Mr. Grist, of Tascas's opera, "At Santa Lucia," will also be given. The programs will also include the English version of "Pagliacci," the stage version of Berlioz' "Faust," English versions of "Lohengrin;" "Cavalleria Rusticana," in which the Australian singer, Mrs. Frances Saville, will play "Santuzza;" "Tannhäuser," "The Rantzau" and "Rienzi." Mr. Ben Davies will join the company to sing "Faust" and "Don Caesar."





BOSTON, January 7, 1894.

THE program of the Kneisel Quartet concert, given in Chickering Hall, Monday evening, the 1st, was as follows:

Quartet in F major, op. 96. (MS.).....Dvorák  
Allegro ma non troppo.  
Lento.  
Molto vivace.  
Finale. (Vivace.)

(First public performance.)

Piano quartet in G minor, op. 35.....Brahms  
Piano, Mr. Busoni.

Quintet in C major, op. 39.....Beethoven  
Second viola, Mr. Zach.

There was naturally curiosity to hear the new "American" quartet, that had its birth in the now classic town of Iowa, known as Spillville. The music is cheerful and delightful, tuneful and spontaneous. Even the recollection of it brings to the mind the saw of Athenæus: "Music softens moroseness of temper; for it dissipates sadness, produces affability and a sort of gentleman-like joy." Only the scherzo seems to me to bear the evident marks of labor; the rest of the quartet seems as though Dvorák had spoken easily and freely that which was in his mind. The music is as frank and honest as a quartet by Haydn. Such a work does not need a long and illustrated analysis; there is no riddle to solve, no parable to explain.

As to its alleged "Americanism." Mr. Louis C. Elson remarks epigrammatically "The American Symphony is a string quartet!" and he then adds "Paradoxical as this may sound, it is certainly true that Dvorák's quartet in F is far more redolent of the plantation than the master's symphony performed last Saturday." There are others who suspect or are sure they see a negro in Dr. Dvorák's woodpile. But the negroes on Dvorák's plantation have a singular habit of whistling Scotch, Scandinavian and Bohemian tunes.

Mr. Busoni played with prodigious energy and fire. His performance was a technical masterpiece. The other players in the Brahms piano quartet, Messrs. Kneisel, Svecenski and Schroder, were heard occasionally, it is true, but as a rule the pianist had everything his own way. Admirable pianist! Equally admirable for endurance was the piano.

The Kneisel Quartet played with the finish and the taste that characterize always its performances.

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I observe with pain that Mr. H. E. Krehbiel, of your town, uncorked a large bottle of indignation and poured it on our orchestra, leader and newspaper men. For in the New York "Tribune" of the 1st inst. he spoke thus of Mr. Paur:

Mr. Paur had evidently taken ample pains in studying it with his band, but he misconceived the tempo of every movement so completely that the work was robbed of half its charm. It reminded one of the dinner at which everything was cold except the ice cream. Every movement was played with great moderation, except the largo, which was played much too fast. The temptation is strong to say that Mr. Paur, a newcomer in America, unconsciously gave a certificate of national character to the work in showing so convincingly his inability to grasp its spirit.

According to Mr. Krehbiel, "the newspaper critics in their reviews are unanimous in praising the beauty of the music, and denying its right to be called American." But Mr. Krehbiel wrote this article before he read the review in the "Advertiser" (Mr. Louis C. Elson), and the review in the "Transcript" (Mr. William Apthorp). These two papers have no Sunday edition. I do not dispute the meaning of Mr. Krehbiel's statement, but he should be more accurate. Mr. Elson, if I am not mistaken, was inclined to find folk-song in this symphony if possible, for, as you know, he is interested deeply in national music, but he wrote as follows in the "Advertiser," of January 1.

Brilliant as music, the new symphony by Dvorák, founded on native themes, does not achieve a distinct nationality. It is not more clearly American than Bohemian or Russian. The formation of certain passages upon a scale with a flat seventh is more European than American, for if such scales exist here they come from a remote antiquity in other climes.

The work began with a strange mixture of kettledrum explosions and brooding. When the chief theme was ushered in, however, it proved to have something of the lilt of the plantation, and suggested that accentuation of hand and foot which belongs to Afro-American melody. Yet, for the matter of that, the same characteristic can be traced as far back as scriptural music, and the singing of the psalms in ancient Jerusalem was not widely different from the free improvisation and emphatic rhythm of a Southern camp meeting, a fact which can easily be proved by references to "clapping of hands" in the Old Testament, by Egyptian pictures of contemporary date, and by a study of the character of the poems as they have come down to us.

Nevertheless we may be permitted to call this lilt and rhythm

"American," since it is a characteristic of part of our Southern folk-song.

The development of the phrase which contained the gist of this theme was remarkable and its varied orchestral coloring was full of interest. This first movement seemed, at a single hearing, the finest part of the work, and it was the only portion which gave to the reviewer the impression of being typical.

The slow movement which came next was given over to vagueness and dreamy melancholy. The tone color was well chosen, and a tender theme for English horn and a delicate use of woodwind effects made a picture of much beauty, which, however, was not of any especial nationality, although a bold episode of lively character and with a drone bass made some attempt at local color.

The scherzo was a disappointment, for here at least one might have expected the folk-dance, the break-down, or some flavor of plantation life, just as Mendelssohn threw the Gaelic spirit into the scherzo of his Scotch symphony. Instead of this one had a reminiscence of the figure with which Beethoven began the scherzo of his Ninth symphony, a march-like trio of strong contrast and intrinsic beauty, but very much more of Dvorák and his genius than of America.

The finale presented a bold theme full of dash and brio with dissonances that were still more courageous at the coda. That Europe will play this symphony as a contribution to music from a new quarter, may be confidently predicted, but if transatlantic critics accept it as a portrayal of the spirit of American folk-song they will go far astray. Yet the attempt made in this work will be worth something in the development of our musical resources, and others will dig where Dvorák has done surface mining.

Mr. Apthorp's excellent article in the "Transcript" is long and it does not lend itself easily to quotation. It should be read in full. The article is practically a protest against "the barbaric" in music.

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Then Mr. Krehbiel welcomed the fact that "the reviewers and musicians" would have an opportunity "to continue their studies in musical nationalism at the Kneisel Quartet of the 1st.

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He seems disquieted because there are "doubting Thomases of Boston." The inference is plain.

If we are doubting Thomases, of course Dvorák is the Messiah, and I suppose Mr. Krehbiel is playing the part of John the Baptist, the forerunner.

Mr. Krehbiel spoke of me by name in his article, and said: "Mr. Philip Hale thinks it wondrous amusing that anything should be called American which has attributes or elements that are also found among the peoples of the Old World. Much of this kind of talk is mere quibbling. Mr. Hale does not deny that Dr. Dvorák's melodies reflect the characteristics of the songs of the negroes in the South, and that the symphony is beautifully and consistently made. If so why should it not be called American? Those songs, though they contain intervallic and rhythmic peculiarities of African origin, are the product of American institutions; of the social, political and geographical environment within which the black slave was placed here; of the influences to which he was subjected here; of the joys and sorrows which fell to his lot here."

I admit that I wrote in the "Journal" of December 31 a eulogistic notice of the symphony. I still think, even in spite of Mr. Krehbiel's negro discoveries, that the symphony contains much that is beautiful. But just where and just when did I ever write that "Dr. Dvorák's melodies reflect the characteristics of the songs of the negroes in the South?" Did I not state expressly that in my opinion the symphony was anything but negro-American; although at the same time I acknowledged that the rhythm of the first motive of the first movement was in a measure suggestive of "the Southern steamboat and plantation?" And I added in the same sentence that the rhythm was European.

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Reduced to its quintessence, Mr. Krehbiel's argument might be put as follows: Certain rhythmic and tonal characteristics of the folk music of certain European countries are found (or alleged to be found) in genuine negro music; therefore such rhythmic and tonal characteristics are American.

But first, did the negroes bring from Africa this "national music?"

Second, did they invent it after they came here?

Or is not Mr. B. E. Woolf correct in saying in the "Gazette" of to-day: "For these so-called negro songs are simply distortions of tunes that they have heard sung or played in the families of their masters."

Nor do I believe as does Mr. Krehbiel apparently, that folk-songs are created by a folk. I believe that an individual is the creator, and that Böhm was also right when he said: "The people's poet never composes his words without a tune; he may invent it; he may use one that is in existence; or he may use snatches of known melodies."

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Mr. Krehbiel came to Boston, via Spillville, with pieces of Dvorák in his carpet bag. We were all glad to see him, and we should have had unalloyed pleasure if Mr. Paur had not insisted on playing the new symphony. It was not our fault if Mr. Paur "misconceived the tempo of every movement so completely." No one of us had any opportunity of even looking at the sacred score, until it was placed reverently on Mr. Paur's desk; for the manuscript had been intrusted solely to the conductor, and he was faithful to his trust. Mr. Krehbiel has had opportunities. He has summered and wintered with the score, and no

doubt been through it with a dark lantern. But is Mr. Krehbiel now cock-sure that Mr. Paur really mangled the symphony with his stick? Would the work have appeared so fresh and beautiful if the pace of the movements was so hideously wrong? I confess that I do not see any just reason for such violent rhetoric on the part of Mr. Krehbiel.

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But enough of this subject. I have made some interesting discoveries in the musical history of Guinea, the fons et origo of Mr. Krehbiel's Americans, but I fear that some of them are not adapted to tea-table conversation or any New England fireside.

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Mrs. Elizabeth M. Allen gave a piano recital in Steinert Hall December 3. She played small pieces in an amiable and colorless manner. Mr. Geo. J. Parker assisted her and sang with taste.

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Mr. De Pachmann's program last Thursday afternoon was of a miscellaneous nature. It contained in addition to Chopin selections Beethoven's sonata appassionata, Schubert's Impromptu in B flat, Raff's "La Fileuse," and Schumann's Etudes Symphoniques. On this occasion De Pachmann showed versatility and virility besides the characteristics that have made him so famous as a player of Chopin. He played the sonata in a broad and manly spirit. The finish of the detail was exquisite, yet there was never the idea of mere mosaic. Equally worthy of praise was his passionate performance of the Scherzo, op. 20, by Chopin.

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The program of the Symphony concert given last evening in Music Hall was as follows:

Prelude to "The Mastersingers of Nuremberg".....  
Prelude and "Isolde's Love-Death," from "Tristan and Isolde".....  
A "Siegfried" idyl.....  
A "Faust" overture.....  
A "Siegfried's Funeral March," from "Götterdämmerung".....  
"Brünhilde's" dying speech over "Siegfried's" body, from "Götterdämmerung".....

.....Wagner

I regret that I was unable to be present. May I take the liberty of quoting Mr. Woolf's review in the "Gazette" of to-day? You will find it mighty entertaining reading, even if you object to the sly thrusts at Wagner. I think that even Mr. Finck would smile at this:

This is a very large dose of Wagner for one evening, but there were doubtless many in the audience who enjoyed every bar of it. However, to others who were not enthusiastic worshippers of Wagner it proved somewhat cloying, not to say wearisome. All the selections had been heard frequently at these concerts, and Mr. Krehbiel kindly came on from New York on several occasions to explain to us the meaning of several of them, in order that we might be enabled to palpitate with the right emotion anent them. It might have added interest to the occasion if he could have been induced to enlighten us regarding them at this concert, but the chances are that he would have found serious objections, owing to the fact that a hearing of the Dvorák American Symphony caused him so much discomfort that he cryptographically pronounced the orchestra to be "N. G." There is nothing new to be said about the music. Of the performances we feel justified in writing in the warmest terms of commendation. Mr. Paur's readings were masterly throughout, and the playing of the orchestra was faultless. The "Meistersinger" overture had never been given here with the perfect clearness that attended its interpretation by Mr. Paur last night. "The Idyl" was also beautifully read and played. The soloist was Mrs. Materna, who sang the "Liebestod" from "Tristan" and "Brünhilde's" lament. She acquitted herself with all necessary robustness of style, and doubtless with thorough fidelity to the composer's intentions. She certainly declaimed with great dramatic fervor. For singing, pure and simple, the music affords slight opportunity, and it must be said that the voice part in the score has little meaning or interest without its proper stage surroundings. In fact, it has little meaning under any conditions. The words are of the chief importance, and these can only seldom be heard through the din of the orchestra. Mrs. Materna's voice sounded worn in its middle notes, and her high notes alone were effective. These she shouted forth with penetrating effect, and doubtless achieved all that could be achieved under the circumstances. She was applauded with furious enthusiasm, which proves that musical noise is not without appreciation. The program for the next concert is Suite, B minor, Bach; Scotch Symphony, Mendelssohn; overture, "King Lear," Berlioz."

PHILIP HALE.

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## Max Treumann Writes on Lamperti.

Editors Musical Courier:

SOME time ago the following words appeared in THE MUSICAL COURIER: "It is seldom that one finds united, as in Mr. Treumann's case, the qualities of a good teacher, an excellent musician and a singer with a record, for Mr. Treumann has given universal satisfaction on all the many occasions of his public appearances. Mr. Treumann proposes to show up the inconsistency of Behnke's false principles in an article, as he is an earnest student and thinker on the subject of vocalism."

Your very kind and encouraging opinion spurred me on to further work, and to use the words of Howard Garrett, the author of "Some Questions about Method," (MUSICAL COURIER, November 1), I felt like "rushing into print" since that time and proclaim publicly the results of earnest work for the benefit of those who wish to learn the truth.

Knowing how reformers are generally treated, who dare to express revolutionary ideas, I naturally hesitated to poke the searching light of knowledge into the nest of ignorance and prejudice; but it has become a necessity, that some one should rise and open the eyes of the poor and deluded people, who very often sacrifice their hard earned dollars to have their voices trained only to fall into the hands of ignoramus and find the money gone with the voice.

Medical quacks and charlatans are quickly disposed of and made harmless behind prison bars. The man who wants to be a doctor is compelled by law first to pass examinations before he is let loose on mankind to gain experience. Is it a wonder that the number of musical quacks and would-be teachers is legion right here in New York? Why! all that is necessary to become a vocal teacher is simply sufficient "effronterie" to call yourself one, invest a few dollars in advertisements, and over night you are a teacher of the great art of singing!

A well paying profession at that, if you know how to go about it. Don't forget to Italianize your name, supposing you are not so fortunate as to be a native of sunny Italy. Hang out your shingle and if they come asking for the Italian method, well! let them have it, you can demand a higher price by whispering into their ears that you are fortunate enough to have just the very article on hand as one of your ancestors was a pupil of the great Nicolo Porpora, who made his scholars sing into air tight wax cylinders, and, thanks to the American wizard's great discovery, the true Italian method lost to the world and boxed up in your ancestor's wax cylinders, useless for over a century, is once more at the disposal of the American people—per phonograph. Don't be afraid to paint too thickly. The more absurd the nonsense the easier it will be swallowed for, "Mundus vult decipi, ergo decipiatur!" Die Dummen sterben nichtaus! To use slang you will knock all the lesser lights, only exponents and representatives of Italian method, silly and get the dollars.

When asked: "Professor! what do you think about the German method?" Well, there is your chance! Contort your face as if you had swallowed vinegar, and, maltreating the United States call out in a high pitched cracked voice: "German 'a' mezd! Corpo di Bacco! German 'a' mezd is no mezd. Prrrr! Sauerkraut, Lagerbiermezd!" Then suddenly change your grimaces as if you laid your eyes on a steaming dish of spaghetti with a bottle of Chianti, and break out in ecstasy with a long drawn Ah — — —! "Madre mia! Ze Italian 'a' mezd is ze mezd! Solamente! Veramente ze only mezd to bring 'a' ze voce out! Ah! Ah! great 'a' successa!"

Your colleague of the German method is sure to return the compliment: "Italian medod! Ah! Madam! Mistair! Alreddy once more I must dale you: Italian meded is da greatest humbach! Prrr! Spaghetti, macaroni, tutti frutti di mare! (change of grimaces as above)—Ah! mine Gott! mine Herr! Da Chairmen medod is da only medod! Ah! Didnd Madam hear da Chairmen opera! Shoor! Lilli Lehmann is da greatest singa on earf, who is alreddy yet once appeared!"

Where are the earnest students and deep thinkers on vocal art who do not need Garcia, Lamperti or any other method as a cloak, but stand on their own merits? Where are they? Are there any? Yes! there are a few teachers among the thousands of would-be teachers, but they are by no means as well known as the army of charlatans and quacks, for the very reason that they hate to indulge in the vulgar "Markt-Schreierei" of charlatanry. Real knowledge is dignified and therefore modest.

Howard Garrett's article has called forth an answer from the only certificated teacher of Lamperti method in this country, and let me state right here that this answer is just the contrary to that which the writer wants to prove. If she has her knowledge from Lamperti (and to doubt would be impolite) then she was taught wrong ideas about vocal art, or full knowledge was not obtained; and half knowledge is detrimental to the pupil as well as to the master he dares to represent.

"Wie er sich räuspert und wie er spuckt  
Das hat er ihm glücklich abgeguckt!"

The Lamperti exponent says:

"The would-be teacher of the Italian method of singing must speak the Italian language. It is absurd to profess to

teach the Italian method and be ignorant of the language which is its foundation."

That is also for the would-be teacher of the German method, French, English or Spanish method, the "conditio sine qua non," but the real teacher of singing must know something more. The writer states further:

"It is not enough to understand and make English-Italian out of it."

It is perhaps the correct thing to sing Italian-English: "Good 'a' bye! good 'a' bye! my dar 'a' linga, my s(a)weet 'a' heart 'a' good 'a' bye!" or Italian Latin: Et non confundentur, as "et 'a' non 'a' con 'a' fun 'a' den 'a' tur 'a'," or shal-every language be sung as it is spoken! And now to the most wonderful and astonishing assertion of Lamperti through his pupil: "The throat has the same relaxation and ease in speaking Italian that it has in singing correctly, for when an Italian word is rightly pronounced the throat is free, the mouth is open and the sound is liberated to be formed into quality."

To reason logically, one must know the difference between "cause and effect," and not take one for the other ad libitum, as the fair sex is reported to do off and on. The words above are certainly a wonderful example of mixing up cause and effect; for when the throat is free the mouth open and the sound is liberated to be formed into quality, then the Italian language as well as any other (and only then) may be spoken and sung correctly. Therefore the teacher must know how to liberate the sound and form it into quality to use this great knowledge as a ladder to reach the defects of the individual, and not, as the writer states, misled by wrong reasoning, "the teacher must speak Italian and use it as the ladder to reach the defects of all other languages." The Lamperti exponent was not once aware (neither could she be) that Garrett's innocent questions about method were not innocent after all, and if she feels like turning questioner I am sure that my pupil, Mr. Howard Garrett, will return logical answers. My next article will be about "Italian method or correct method?"

MAX TREUMANN.

## The Evolution of Dance Forms.

AFTER a long period of the polyphonic vocal style it would seem that instrumental music was at first confined to the performance of canzones, madrigals and other pieces originally written for voices. Hence the word toccata merely indicated that a certain composition was to be played, not sung.

Rhythm then began to assert its power and the dance was evolved. The old peacock dance (the probable precursor of the minuet), the sarabande, galliard, passacaglia, loupé, farandole and brawl first came into vogue. Other species, such as the romanesque, pomponette, sword dance soon followed.

The minuet, gavot and polonaise came later.

While the ecclesiastic style maintained its exclusive sway music made but little progress, except in the direction of polyphonic writing. The vocal form alone was cultivated, and this necessarily resulted in a style that was austere, monotonous, and scientific, rather than artistic. The severe and arbitrary character of the rules of composition also acted as a damper upon the vibratory nature of creative impulse by prescribing this and proscribing that, until the art of composing became a mere theoretical formula. Music was something apart from humanity, because it contained no emotional elements in its expression.

But nature could not always be suppressed.

Long before the camerata in Florence filed their protest against the rigid ecclesiastic style, unconscious attempts at song and dance were made by peasant and mechanic.

And it is well that these untutored bards and primitive minstrels were of such humble stations in life that no official notice of their amusements was taken.

Without the aid of harmony, and with scarcely a single tuneful model to follow, it is not probable that the songs of the peasant folk contained more than crude melodic outlines.

It was not a lyric age, and the art of music was not sufficiently advanced to express the grandiose or the epic.

The rustic dance, however, naturally suggested a musical form, particularly in its rhythmic outline. The motion and incitement of rhythm—without which there can be no animated musical expression—was the very element most needed, and this was undoubtedly suggested by crude species of the rocco dances.

Who knows what rhythmic motions and designs, what natural forms, may not have been thus evolved?

When Peri, Gallilei, Caccini and Monteverdi discarded the polyphonic style they were already in the vestibule of the new music temple, for by selecting a story to be accompanied with music (drama per musica) the end naturally suggested the means. Single airs were required for the lyric numbers; the voice of the multitude became the chorus, action and motion in the drama were represented by the rhythmic element.

Almost every requisite was ready to hand and only awaited the occasion for its employment.

The part song, the lyric ditty and the rhythmic peasant dance were known (at least to the camerata), though not recognized by musical or governmental authorities.

Polyphony, should it be required, had been carried to a

high state of perfection. The composers of the camerata laid great stress upon their monadic style in which they sought a more natural, lyric theme, and this was to be accompanied not with interminable rispostas and counter themes, but with simple chords played upon the harp, the lyre, the guitar or the viols. Perhaps the greatest obstacle these pioneers had to overcome was the condition of the prevailing instruments and the want of skill on the part of performers. The scruples which the viol players expressed when Monteverdi attempted to induct them into the secrets of such new effects as pizzicato and tremolando present sufficient evidence of the fact that previous to this time instrumental music was comparatively unknown.

After the advent of this remarkable innovator the development of form and the progress of music in nearly all branches was steady and rapid.

Two distinct forms first emerge from the darkness: One was the lyric, influenced and molded by poetic stanzas; the other was that of the dance. This was the more important on account of its greater rhythmic variety and incitement. Besides a characteristic dance rhythm is suggestive of some particular form of motion, and therefore contains within itself a certain metaphysical expression of actuality.

Of course this refers to a time when the "poetry of motion" possessed greater symbolism than it now does; when every attitude and action of the ballet was significant of some dramatic purpose or import.

The rocco dances embraced a variety of species, but these can be divided into two general classes—dances of the nobility and dances of the common people. The former were of a mere ceremonious, stately character. The latter were usually more lively, and frequently grotesque. Grieg has given a good example of this in the rigaudon from his Holberg suite, op. 40. The jollity, rustic humor and abandon of the scene are unmistakable. The rigaudon is in common measure, quick movement, with an impetuous motion, after the preliminary note which falls upon the fourth quarter. The phrases are plainly outlined, and in fact the entire form is consistent and symmetrical?

The periods end in strict tempo with a somewhat positive and grotesque accent on the first three beats of the measure, representing the clog-like flapping of the foot upon the floor. The rigaudon was usually danced by a single couple. The bourrée and the English brawl were somewhat similar to the rigaudon. The sarabande was one of the oldest of the court dances, very slow and formal, but without angularity or stiffness. The best examples are in the minor mode, triple measure, slow movement, and with an accent on the second beat suggestive of pose. This dance was in great vogue among the courtiers of Charlemagne, and was known in Spain before that time.

Then came the menuetto, which was originally a slow dance and graceful. It suggested a variety of ceremonious postures, almost statuesque in their outline and symmetry. The menuetto seems to have originated in Italy, but it soon acquired international popularity, for we read about it in connection with aristocratic entertainments in France and Belgium, Switzerland, Holland, Spain, England and Colonial America.

Notwithstanding the many metamorphoses to which this dance form has been submitted by the classic composers, in the ballroom it retained its old ceremonial character until the beginning of the present century. Sammartini, Haydn, Bocherini, Mozart and Gossec used it as a purely musical form without regard to its ballroom character, except perhaps by association. The movement was considerably quickened, a contrasting "trio" was added and the rhythmic divisions usually began upon 3 and ended upon 2, as in the menuetto from Haydn's "Oxford Symphony."

Beethoven substituted the scherzo for the menuetto in his later works, probably in order to free them from all terpsichorean suggestion. Thus the peacock dance gave rise to the minuet, and the minuet finally became the scherzo.

The sarabande gave place to the more graceful form of the mazourka. The bolero of Spain became the polonaise of Central Europe, and the giga of Scarlatti, Couperin and Bach disappeared in the rondo and finale of Haydn, Bocherini and Mozart.

It is not so easy to trace the origin of our ball room waltz. Perhaps it was derived from the Italian corrente. There is not much resemblance between the modern waltz and the old German "clear-out dance," though the latter was called a waltz.

The czardas of the Hungarian embracing a slow and a quick movement (lassan and friska), has no prototype among the dances of other countries. Like some of the Russian peasant dances and the grotesque halling of the Norwegians, the czardas is very irregular in its periodic construction and eccentric in its rhythmic arrangement.

The modern march seems to have come from the old French gavotte, and if so the metamorphosis has not been in the line of improvement upon the original. Perhaps not much interest will attach to the fact that the polka was devised by a Bohemian danseuse, and that the gallop is an acceleration of the polka movement with stronger accents.

The habanera of the Cubans plainly shows its Spanish origin in the uneven arrangement of the rhythm and bears some resemblance to the old fandango. But while most of the Spanish dances are in triple measure the habanera is almost invariably in 2-4 measure. Bizet's "Carmen" affords an excellent illustration of this form.

A. J. GOODRICH.



## CRITICISMS OF NEW MUSIC.

T. Rubovits, Chicago.

ALOIS KAISER AND WM. SPARGER.

*Ancient Hebrew Music.*

"A COLLECTION of the Principal Melodies of the Synagogue, from the Earliest Times to the Present," is the full title of a very handsome book put forth as a souvenir of the Jewish Women's Congress, held under the auspices of the World's Parliament of Religions at Chicago. It is copyrighted by Mrs. Henry Solomon, of that city, by whose efforts the publication of the work was made possible. The musical compilers and editors are the Rev. Alois Kaiser, cantor of Oheb Shalom Congregation, Baltimore, and the Rev. Wm. Sparger, cantor of Temple Emanu-el, New York. The preface and introductory essay gives particulars as to the nature of distinctively Jewish music by making an abstract of historical references to its marked characteristics and offering technical information respecting the peculiarities of its most markedly prevailing scale or mode. The work itself consists of 197 pages of illustrations in modern musical notation, which help to render perfectly clear to any painstaking musician the nature of the art works which have been for many ages conserved and united with particular words suited for the services of the Sabbath, Passover, Feast of Weeks, Ninth of Aab, New Year, Atonement, Feast of Booths and Feast of Lights, and also shows the style of composition which musicians now adopt when writing for synagogues and temples. With the exception of the Benediction, "Boruch Attoli Adonoi," these specimens are set to English texts rather than to this phonetic spelling out of the Hebrew, which is found necessary in American churches, because vocalists are frequently unable to translate Hebrew, and also that the words may be conveniently placed under the modern musical notes, which, like our least ancient Aryan languages, are read from left to right and not from right to left, as the Semitic.

As a collection of music the publication will be found generally useful, irrespective of considerations respecting its chief object, that of creating a living interest in a form of art of which little is really known. It is put forth in the hope that modern scholars may contribute to that little, and musicians may be led to strive to invent themes that shall have a distinctively Hebraic flavor, and thus more worthily contribute to the services of the churches. "It marks a beginning, not an ending."

In this contribution we set aside the purely theologic or historical part of the subject, in favor of that which is technical or practical; for information on this is apt to be vague and unsatisfactory to composers who strive to gain so vivid an idea of a characteristic Hebraic style as to create art-works freely in it. This they cannot possibly do without a well-defined and scientific scheme of operations.

The gain to music alone would be great if any such distinctive style could be formulated, for our art is enriched by all such special additions. The popularization by Chopin of Polish melodies, by Russian composers of melodies having semi-Asiatic idiosyncracies, by Liszt of Hungarian themes written in the somewhat strange Hungarian tonality, &c., has greatly enlarged the mental horizon of modern composers. Could a truly Jewish style be formed based upon undoubted facts, all Christendom would be benefited by the light thus thrown on certain obscure references in the Psalms of David, and the musical world instigated to strive to produce art works in a tonality well suited to the dignified and sublime, the extremely valuable and grand old language to which they must be set.

There are many fields of investigation, and among these to be specially noted as likely to be overlooked are those occupied by scattered Jewish communities, which have hitherto not been brought under European influences, as far as music is concerned, such as the Jews of Damascus, of South Arabia, the Bene Israel of Bombay, and the Falashas of Abyssinia, &c. Collections of the chants which they employ would now be specially welcomed as valuable.

An illustration of the singular way in which advances in the physical sciences assist musicians in collecting facts, the phonograph of Edison steps before the mind as an instrument singularly well adapted to record the actual utterances of all peoples and bring them to the desk of the composer with a correctness hitherto undreamed of. For travelers, however skilled as practical musicians, very rarely know anything of tonalities or temperament or other scientific musical subjects, and therefore their accounts of strange musical expressions, however interesting, are of no real practical value as regards the formation of a basis of action.

The only exception to this statement that comes to mind after recalling many instances of failure to cull available facts from the records of travelers is to be made in favor of C. R. Day (captain Oxfordshire Light Infantry), whose book on "The Music and Musical Instruments of Southern Indian and the Deccan" (recently published by Novello, Ewer & Co.), gives scales, &c., in mathematical terms.

The musicologist hails with delight all such contributions to real knowledge and waits with impatience the unerring records of the phonograph, which will not only supply such information as may be expressed in set terms, but also par-

ticulars as to refinements of pronunciation, emphasis, modifications of tempi, style of delivery, &c.

This essay raises the question if ancient Hebrew music be of Egyptian or Assyro-Babylonian origin.

It is quite possible the music of the ancient Hebrews was greatly modified by that of the Egyptians, and during the captivity in Babylon by Chaldaic influences; but its singularities are ingrained, and therefore point to a different origin. A second inquiry is instituted respecting the marked distinction to be made between the melodies of the Ashkenazic ritual and the cantillation of Sephardim. The former are heard in all Jewish churches from California to Siberia, and in all European countries, except in the synagogues termed Sephardic.

They have an indefinite rhythm and cannot be forced into our system of bars with counted time, but incline more directly to the natural motions of language than to any mere musically regulated order of succession, which in modern times inclines more directly to the symmetrical or mathematically regulated motions of the march or dance. In this respect these themes resemble the most ancient melodies of the Catholic Church, which are usually written on four-lined staves in lozenge shaped notes, and without vertical bars, which regulate pendulum-like or well-marked time. Here again the use of the phonograph will prove invaluable because the motions are varied in the quasi-oratorical delivery of the singer.

It is claimed that no valid reason exists to doubt the Jerusalem origin of these chants. Although they may have suffered greatly in many respects (like corruptions of ancient texts) by embellishments, excrescences, errors due to defective ears and memories, yet still their modal characteristics are nevertheless so strong as to be ineffaceable. Their universality is inexplicable on any other supposition than that of a common origin, namely the Temple of Zion. Although the so-called traditional melodies are regarded as comparatively modern, they are only heard in Germany and those countries where German Jews have settled, such as in the northern and western and partially in southern parts of Europe, and in the United States of America, while they are but very little known in the greater part of Austria, Hungary, Russia, Roumania and Poland. It may be, however, that both cantillations are ancient.

The Sephardic congregations of Spain claim to have received the melodies from the Temple, yet it is also maintained that the Ashkenazim or Jews of northeastern and central Europe preserved their prayer melodies intact, continuous persecutions tending to hinder social and therefore artistic intercourse with neighbors, consequently very slight changes would be effected in their musical requirements.

Musical students who desire to picture to themselves the music of the past, find the Hebrew texts, which refer to it so fascinating as to induce the habit of attempting to conjure up in imagination a grand Temple service and an art, which had almost miraculous powers of which we nowadays have hardly any notion.

Throughout the Bible, music is specially referred to on most important occasions. At the Creation, "The morning stars sang together, and all the sons of God shouted for joy" (Job). For this reason the Jews on laying the foundation stones of an earthly temple, sang grand anthems as an important part of the ceremonial.

See in this connection, Ezra 3, 10, and Zachariah 4, 7, where the words are as follows: "He shall bring forth the headstone thereof, with shouting, crying, grace! grace, unto it." The singing of the heavenly host of the "Gloria in Excelsis," at the laying the foundation of a new Church (the Bride) is in keeping with the general tenor of the older Scriptures.

Abraham had intercourse with the Canaanites, Laßan with the Syrians, Joseph with the Egyptians, Daniel with the Chaldeans. Whatever were the distinctive features of the musical art of the Jews, it seems certain that their conceptions of its power were enlarged by the knowledge of other systems, and that whatever they assimilated was tinged with characteristics peculiarly their own. The Egyptians possibly made greater changes in the music than in the language, and the Babylonians greater changes in the language than in the music. For we find in Ezra, Jeremiah and Daniel the Chaldaic language, intermixed with various Hebraisms. The song of Miriam is thought to have been in imitation of the Egyptian school. The "Songs of Zion" were in vogue in Chaldea before the Captivity. The oppressed were called upon to sing them "by the waters of Babylon." Psalm 137, referring to this, pathetically says: "As for our harps we hanged them up upon the willow trees that were within. How could we sing the Lord's song in a strange land?"

These compositions had their own specially attractive qualities. The music of Assyria was marked by extreme delicacy, while that of the Jews was vigorous and bold. For they revelled in gigantic choruses, in a union of many voices and instruments, which made their music, at least in outward manifestation, not only most gorgeous, but markedly different from the Chaldaic.

It is thought that Deborah counted upon the voices of the people to join in general acclaim, and chose a melody that was well known to the multitude, and thus gained unani-

mous support. They sang refrains, clapped hands, and after the mimicking and mocking phrases, chimed in, in general chorus to close the whole. Hand clapping was used to mark time, and form a chorus of percussive instruments, and not merely for applause. Possibly by the hands being made more or less concave, sounds of different quality were designedly produced, for they used cup-shaped as well as slightly concave cymbals. The "harp and organ" of Jubal and this hand-clapping point directly to the three classes of instruments which still remain in musical scores the only three, viz., string, wind and percussion.

Although the Hebrews were acquainted with the voices of undeveloped adults, they were not admitted in the Temple worship (as in the worship of ancestors in China, and to-day in St. Peter's at Rome).

They sang very loudly ("Play skillfully with the shoutings,"—Psalm 33), and it does not appear that their love of a grand consensus of tones became less ardent after they had heard the soft, restrained and delicately adjusted music of other peoples.

Jehovah gave Moses instructions respecting the formation of a pair of trumpets, directed the mode of their employment and the use of a code of signals; which is the earliest account we have of such a use. Now that it is shown that the dietic and sanitary laws of Moses are able to bear the close scrutiny of modern scientists it may be well to add that these silver trumpets were designed on high principles, for they were made "of a single piece." The tone must have been extremely good, and somewhat similar to that of the Russian horns used in Verdi's "Aida," which conform in type to the representation of these trumpets seen in the decorations of the Arch of Titus. It was certainly superior to that of the cornet, in which the vibrating column of air is forced through many winding ways.

They were a little less than a cubit in length, and hence the fundamental tone was possibly that of the F natural above middle C, which, singularly enough, has been the fixed pitch throughout all China from time immemorial.

The great bell at Pekin, that is the standard of pitch, weights and measures, curves, &c., yields "F" as its primary. As there are many kinds of cubits this pitch cannot be precisely determined.

Trumpets are still written for in pairs.

From the Maccabean medals we learn that the lyre was a favorite instrument or emblem. The last coin struck by the Hebrews as an independent people had a three-stringed lyre on one of its sides.

The Hebrew psalms, as sung in the Temple worship presented many points of interest and excellence that cannot be found in their rendering at the present day, for generally some little scrap of melody is repeated over and over again with the most slavish adherence, which often tends to weaken rather than enforce the meaning of the words. Unless the grand organ used with freedom relieves the monotony. This scrap or chant is repeated indifferently for a penitential verse or an exulting one, although in the text there frequently may be sudden transitions from a despondent to a hopeful mental state. Mendelssohn deserves great praise for having, in common with Händel, written suitable music to some of these psalms. Nearly all the words of the anthems sung in English cathedrals are taken from the same source.

The thoughts are truly sublime and tempting to composers. The structure of the poetry alone leads to the belief that it was specially designed for an elaborate musical setting. The eloquence is oratorical rather than poetic, if by poetic form we mean lines consisting of regular successions of feet, which may be scanned and shown to be symmetrical as in Greek, or that have corresponding phrases of similar lengths, or other designs, such as our rhyme, for when an answering strain occurs there is a parallelism not

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so much of poetic shape as of thought. That antiphonal choirs were used seems certain from this fact. "When Israel come out of Egypt" receives for an immediate rejoinder, "And the house of Jacob from a strange land," &c. (See Psalm 114.) Other psalms have similarly constructed utterances, although they are varied in form. In the book of Proverbs may be seen antithetic parallelisms, as in chapters 10-15. It is only later Hebrew poetry, say for the last 1200 years, that has employed rhyme and metre after the manner of the Arabs. In the Temple worship the priests were placed apart, and when they blew the trumpets the singers were usually silent. Here then we find not only antiphonal choirs, but vocal music versus instrumental and intervening spaces.

The poetic structure of Psalm 136 appears specially designed for choral rejoinders. In Psalm 107 a chorus or refrain occurs four times. Besides the tendency to form large choral and instrumental bodies there was a habit of singing with great power of tone. Joshua spoke of the noise of them that sing as "shouting as they dance round the molten calf." This scene recalls the tragedy of the Greeks, but the Jews had no real acted drama. They combined poetry, singing and dancing, in common with the usages of the ancients generally; but there were no stage representations, notwithstanding the quasi-dramatic character of some writings, as, for instance, the book of Job.

No musical arrangement seems to have been so persistently kept before the mind of the Jewish people as that of large vocal choruses responding to each other of dramatically opposed and contrasted utterances which culminate periodically in a grand consensus of parts.

If not actually dramatic such music was dramatic in spirit, and if not in our sense contrapuntal, it was truly contrapuntal in this sense.

In Isaiah the cherubim are recorded as using repetitions of words and the antiphonal style, for "one cried to another, 'Kadosh, Kadosh, Kadosh.'" Combined effects employed to mark a climax are certainly referred to in the second book of the Chronicles, chapter 5, where a most thrilling scene is vividly described, and an extraordinary manifestation occurs precisely at the point where "the trumpeters and singers were at one." The celestial visions in the Book of Revelation are in accord with this general idea of causing music to become more and more grand by making it cumulative in a technical sense and in a way that is very stimulating to a contrapuntist. "The chorus of living creatures," in chapter 4, agrees in all essentials with that of the cherubim, noted above. To this succeeds the song of "Four and Twenty Elders," having each one a harp; then (3) the chorus of "Many angels, living creatures and elders" combined; afterwards (4) that of "Every created thing" with the "Amen chorus of living creatures." Then a chorus (5) by "A great multitude which no man could number out of every nation," which receives the "Amen" from the other three sections of angels, elders and living creatures. Subsequently a sixth chorus of "Great voices in Heaven" is united with the chorus of "Elders" (chapter 11) and the chorus of the "Hundred and forty and four thousand" (chapter 14) and the "Voice of harpers, harping with their harps."

A seventh choral body is that of "Victors" "with the harps of God" (chapter 15), an eighth, "As it were the voice of a great multitude, and as the voice of many waters, and as the voice of mighty thunders, saying 'Alleluia!'"

These particulars give evidence sufficient that multitudinous effects and great sublimity were art ideals to be gained by co-operation and antiphonal rejoinders with repeated words as in our oratorio choruses, for it is expressly stated, "Again they said 'Alleluia.'"

Grecian influence, although strong in the Early Church, does not appear to have affected these cherished ideals of grand music. No trace of Hellenic ideas as regards the choice of what we term art materials can be found in this Book of Revelation. All is intensely Hebraic in this respect. Greek ideas seem to have entered the Christian Church later, and by way of stage representations. The writer of a Christian play entitled "Christus Patiens" (supposed to be Gregory of Nazianzen, who was made Bishop of Constantinople in 380, and died 390), did not scruple to take a speech by Agave, twenty-one lines in length, from "The Bacchanals" of Euripides, and transfer it intact to form the "Virgin Mary's Lament Over Her Son." Nevertheless it must be confessed that a quotation from this Euripidean play occurs in the New Testament:

DIONYSUS—"Rather do sacrifice than in thy wrath

Kick 'gainst the pricks—a mortal 'gainst a god!"

The music of the Hebrews differed markedly from that of all the peoples of the ancient world, whose habits of singing extemporaneously led to the general adoption of solo performances or combinations of less than eight instrumentalists.

Pauciful variations generally had to be invented by performers who executed well-known tunes, excepting in China, where all changes made in ancient melodies were absolutely forbidden as impious. There were therefore no elaborate preliminary drills or well directed concerted rehearsals that could in any way compare with the prepara-

tions studiously made in the music schools established in immediate connection with the Temple worship.

The prophets prophesied with harps. Elisha either could not or would not prophesy without accompaniment; for it is expressly asserted that he said "Send me a minstrel," and not before the minstrel played did he give formal utterances.

A company of learned men were descending a hill, each carrying a musical instrument; when King Saul joined them it was said: "Is Saul also among the prophets?"

His evil spirit was exorcized by David's harpings.

Very many statements of a similar kind point to the possession of an art that was much more valuable than any specimens indicate.

The first question that suggests itself to modern musicians is therefore, What was the real nature of the art works? Its solution would interest not only all Jewish communities, but the whole Christian world, which uses the Psalms perhaps more than any other portion of the Old Testament. The whole 150 are sung more than twelve times per annum in English cathedrals and college chapels, as will be seen by reference to any "Common Prayer book." It is no justification of our usages to dismiss the whole matter with the remark that Orientals love monotonous chants. With so proud a people as the Hebrews, having such long genealogies as to be most truly aristocratic and even exclusive, as regards religion (missionary work being little regarded), and deep love of truly sublime ideas, one cannot believe that they would be content with the little phrases of vocal melody that are made known to us, for their beautiful poetry, or find it necessary to teach and employ so many hundreds of singers for their one performance, and give composers the high artistic rank indicated in Ecclesiasticus (Chapter IV.), "Let us now praise famous men—such as found out musical tunes and recited verses in writing. All these were honored in their generations and were the glory of their times."

Of the one hundred and one matters that here claim more than a passing reference, but one can receive attention, because of its immediate value. It is to demonstrate to practical musicians the nature of the tonality which is regarded as essentially Jewish; that they may more conscientiously undertake the duties of organists in churches, being thereby instructed how to accompany the plain or florid song of the cantor acceptably.

The student of secular music who learns nothing beyond the major and minor scales, finds himself greatly exercised when called upon to accompany the chants of Latin services, which are written in the various modes of the church, Dorian, Phrygian, &c. For modern harmonies require much thought before they may be made to agree in flavor with melodies constructed in tonalities, so greatly unlike our diatonic scales. But should he aspire to attempt to provide harmonies for chants written in the Jewish scale, he would be much more puzzled. It is however now made possible for a good secular musician to conquer the difficulties so surely, that he may even proceed to invent original music on scientific principles that shall be in accord with Jewish tradition.

There are three scales or modes which found favor with the Hebrews. The first is the same as the ecclesiastical scale, called *Æolian* (tonus nine), and the second corresponds with the mode called *Mixo-Lydian* (tonus seven). For further particulars of these, students are referred to the Pustet (Ratisbon) editions of Catholic ritual books.

This second scale is only employed when the Ninety-third Psalm is chanted, as on Friday evening, and is called *Ushak*. The first is but little used, and therefore the third, which is the only distinctively Jewish scale, is most commonly employed in the Hebrew liturgy. This formula has the following singular proportions: C, D flat, E, F, G, A flat, B flat, C, which expressed in whole tones is:  $\frac{1}{2}$ ,  $1\frac{1}{2}$ ,  $\frac{1}{2}$ ,  $1\frac{1}{2}$ ,  $1$ .

No record of it is known to exist, but by collating the ancient Jewish melodies it is found that they conform to this structural formation. Possibly the greatest service the work now under consideration will render musical students is in the presentation of melodies having these modal characteristics.

The first four sounds of this scale resemble the last four sounds of the Hungarian tonality, and its last four sounds are as the first four sounds of the ecclesiastical mode, called *Phrygian* (tonus three). The Hungarian scale is: C, D, E flat, F sharp, G, A flat, B natural, C. Its symmetrical shape may be seen by taking the note "G" for a central point; for the tetrachord below this note "G" which extends downward to "D" is the same as the tetrachord above, which rises to "C." The formula for each tetrachord expressed in whole tones is:  $\frac{1}{2}$ ,  $1\frac{1}{2}$ ,  $\frac{1}{2}$ . In the same way in our major scale if formed by taking the note "C" for a central point, rather than starting one or terminal, the tetrachords above and below present two similar halves, which, however are not precisely alike, as the mathematics of music, which deals with vibration numbers, sufficiently proves. The formula for each tetrachord expressed in whole tones is:  $1$ ,  $1$ ,  $\frac{1}{2}$ .

Any one so familiar with the music of Liszt, Joachim and other composers who use characteristically the Hungarian tonality as to follow understandingly the harmonic combin-

ations and prevailing modulations which this scale affords, will find little difficulty in working on the Jewish model.

The Phrygian mode of the Church when in the key of "C" has the following structure: E, F, G, A, B, C, D, E.

The only chromatic alteration permitted in this mode is the occasional employment of a "G sharp" in the accompanimental harmony, if used at the end of a phrase, and the melody of the following one does not begin with a "G natural;" when it is inadmissible because of the resulting cross relation, and the danger of balking the vocalists; this cadence is termed "Phrygian major," in contradistinction to "Phrygian minor," which retains the "G natural" in the harmonic accompaniment. Hence the formula of the whole scale, as regards melody expressed in whole tones, is:  $\frac{1}{2}$ ,  $1$ ,  $1$ ,  $1$ ,  $\frac{1}{2}$ ,  $1$ ,  $1$ . If now a Catholic organist, or a writer familiar with this Phrygian form, uses "G sharp" freely in the melody while inventing themes in the Phrygian mode, he will produce music in conformity with the accepted Jewish type, as far as regards tonality. For the proportions will then be:  $\frac{1}{2}$ ,  $1\frac{1}{2}$ ,  $\frac{1}{2}$ ,  $1$ ,  $\frac{1}{2}$ ,  $1$ ,  $1$ .

Yet the Jewish mode is not so rigid a fixed mold as to require always the "G sharp," for "G natural" may be used when desired; but not at the beginning, before the distinctive character of the scale is established; or at the close, when its special claims must be enforced. This procedure resembles the common use of modulations in modern art, which occur ordinarily as a welcome relief from the accepted key, which must, however, be reverted to, in order to close consistently in the tonality adopted.

Having tabulated the themes in the Jewish scale given in this book and transposed them into one key for convenience of comparison, this decision has been gained. The first of the songs at the close of the Sabbath (No. 7, page 11), "Ish chassid hayah," will reveal these points most clearly, and being short, most immediately. Let it be transposed two semitones higher for comparison with the Phrygian mode, or two semitones lower for comparison with the Hungarian or to show its complete agreement with the Jewish scale.

But still another mode of procedure is here offered, as it may smooth the path of young composers, whose ardent enthusiasms render them impatient of the toilsome study of these tonalities, yet desire to employ some fixed form other than the well-known major and minor scales which is capable of giving new effects, such as writers like Meyerbeer might strive for by way of contrast, when introducing religious subjects in a grand opera. The following will prove a useful recipe for such impatient inventors who are content with a mere conformity to the outward requirements of the case, and who are also perhaps unable to grasp, thoroughly appreciate and enjoy the profound ideality of ancient systems:

(1). Take the modern scientific minor scale—C, D, E flat, F, G, A flat, B natural, C; (2). Write a melody with these sounds alone, but begin and end with the note G; and (3) let it be also harmonized with the chord of G major (G, B, D); (4). If there be a middle part or digression, modulate freely into the relative major (C major), in which the "G sharp" is temporarily set aside in favor of "G natural."

Of course the final close, like those of other extremely valuable modes, will not prove so complete and perfectly conclusive an ending as that which the dominant and tonic harmonies of secular music afford; but on the other hand it will be more in keeping with the various soul states, formed by continuous prayer, meditation, contemplation of the unseen, by longings or upward strivings. The very want of restful repose on the fundamental tonic harmony agrees with the expectancy that prayers will be heard and answered—with the mental attitude of upward-looking that may be maintained, although the supplications are verbally ended, or of aspirations which are still cherished, although no longer expressed. It gives a feeling of the infinite—the illimitable, which the final cadence of secular art never suggests. Possibly for this reason Wagner ignored this full close; and most persistently in the "Tristan and Isolde."

### A Small Paris Theatre.

THE little theatre in the Galerie Vivienne, Paris, seems to be doing good work. It is giving lyric performances in the true sense of the word, which are produced with a conscientious care that is not always found in more pretentious establishments. It does not profess to give "La Valkyrie," nor "La Juive," nor "The Huguenots," but it does well what it does produce. It opened with Boieldieu's "Jean de Paris," a work always popular in Germany, and it will present a number of those little masterpieces which in these days of big theatres and scenic effect are too often overlooked. There are scores of charming works, French, Italian and German, which could be given in English in a moderate sized house, but are now driven out of existence by our love for bigness.

**Cesare Cul.**—The Russian composer Cul is in Paris superintending the rehearsals of "Le Flibustier," which will be produced this month.

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## Vienna Letter.

VIENNA OFFICE THE MUSICAL COURIER,  
VIENNA, December 27, 1894.

THREE concerts of the greatest musical importance were those of Alice Barbi, who appeared December 13, 18 and 21 in "Concerts d'Adieu," as they were called on the programs. This gifted vocalist, who is about to enter the bonds of matrimony, will not be heard in this city again, and for that reason it naturally followed that the series of her recitals were largely patronized.

Barbi's program December 13 was as follows:

Aria, "Dove sei".....	Händel
Madrigal, "Amarilli".....	Caccini
"Prends garde à toi".....	Boieldieu
"Der arme Peter".....	
"Schöne Fremde".....	Schumann
"Er ist's".....	
"Treue Liebe".....	
"Der Liebsten Schwur".....	Brahms
"Mahnacht".....	
"Die Nachtigall".....	
"Boléro".....	Delibes

Her selections on the evening of December 18 were:

Aria from "Enzo".....	Händel
Come raggio di Sol.....	Caldara
La Zingarella.....	Paisiello
Der Wegweiser. Litanee. Geheimnis.....	Schubert
Die Rose. Wohin.....	
Wenn ich in deine Augen seh.....	Schumann
Mutter, Mutter, glaube nicht.....	
Weit, weit!.....	Brahms
Der Mond steht über dem Berge.....	
Aria from "Semiramide".....	Rossini

The last recital, December 21, was by far the most interesting of all, on account of the unusual treat of having Johannes Brahms as accompanist of the evening, an event hitherto unknown in the annals of music in Vienna. The composer's name did not appear upon the program, and the general surprise of the vast audience may be imagined when Brahms followed Alice Barbi on to the platform, music book in hand.

This time Barbi sang German songs and ballads exclusively, Schumann and Brahms predominating.

Brahms was tendered an ovation and had to stand and bow his acknowledgments, as if he was the soloist of the evening.

The largest, most distinguished and most enthusiastic audience of the season, so far, was in attendance, including Crown Princess Stéphanie, who personally thanked Barbi and Brahms for the great treat she had enjoyed.

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A piano recital of particular interest to the music student and lover of novelties was given December 11, by the well-known and much esteemed pianist Ella Kerndl. The following "nouveau-tés" were heard:

"Sonata Tragica".....	E. A. Macdowell
"Nachtstück".....	Hans Huber
"Trümmerei".....	Richard Strauss
Minuet.....	
Five portrait sketches on Isen Hedwig ("Wildente").....	Schubert
"Stützen der Gesellschaft".....	Hona Hessel
"Bund der Jugend".....	Steinhoff
"Frau vom Meere".....	Ellida Rosmersholm
Sonata (new).....	Camillo Horn

Miss Kerndl certainly can pride herself on bringing out for the first time so many interesting new compositions, for, with the exception of the Isen Sketches, a rather crazy idea of musical portraiture, all other pieces heard were fully worth the artistic interpretations given them by this enterprising and handsome young lady. Of course Macdowell's Sonata Tragica was the "pièce de résistance," on account of its high standard of musical worth.

A detailed analysis of this grand work seems superfluous, since THE MUSICAL COURIER's eminent Boston critic, Mr. Philip Hale, gave his attention to this subject at the time of its first production in the Hub.

The next in importance seemed to me the sonata by Camillo Horn, a resident composer of much talent and superior modesty.

The work, although not entirely original in its ideas, nevertheless commands attention by means of the cleverness of construction and the clearness and conciseness of expressing motives and musical thoughts.

Miss Kerndl was enthusiastically applauded throughout the evening and fully earned the golden opinions of the entire Viennese press concerning her "Soirée des Nouveautés."

\*\*\*\*

The third soirée of the Rosé Quartet was given December 12, when Giorgio Franchetti, the pianist, appeared as assisting in the Beethoven trio, op. 97, B flat major.

The other selections were:

Quartet, op. 41, No 2, A minor.....	Schumann
Quintet, D major.....	Mozart

May the gods be merciful unto me, and protect me in future from having to hear Franchetti play, or rather play at Beethoven again! That Franchetti plays coldly everyone knows, but then there are lots of good pianists who seem to have been born on "Greenland's Icy Mountains," as that pretty little Sunday school tune has it. This refrigerating quality, however, was not noticed at all on this occasion, for the distinguished "Leschetizkyite" dropped so many notes, and departed himself generally as if he were playing a Czerny etude, as to cause a fiasco, which

was, however, hushed up as much as possible by the pianist's many admirers in attendance, Leschetizky being conspicuous by his absence. The next time Rosé engages the "Italian Pianistic Refrigerator," I'll pass!

\*\*\*\*

Richard Epstein scored a genuine success at the third Ondricek concert, when, with the concert giver, he played Beethoven's sonata in C minor.

Epstein, junior, possesses all the good qualities and musical charms that assisted his distinguished father to many an artistic victory. His touch is lovely, full, round and soft; his technic all that is required in interpreting the most difficult pieces, and with all that young Epstein has an artistic mind and ambition that will safely carry him to the "Excelsior" of his career.

Here is a pianist, "by God's grace," as the Germans say, whose future appearances and successes will be attended by more than the usual amount of interest generally accorded to rising young artists.

\*\*\*\*

The Vienna "Männergesangs Verein" gave its first public concert December 15, when the club had the assistance of Mrs. Ellen Forster from the Opera, and Arnold Rosé. Compositions by Mair, Eyrich, Volkmann, Schubert, Schumann, Lortzing, Kremser and Brahms were excellently sung, and the two soloists largely contributed to the general success of a most enjoyable evening.

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Maria Antoinetta Palloni, a much overrated contralto singer, gave a recital here on Saturday, December 14, when she failed to convince a very small audience that she had any pretensions to appear in public. A beautiful face and lovely figure are not everything that will insure success, especially when the singer has not mastered the elementary rudiments of the art of "bel canto."

The most enjoyable features of this concert were the piano soli by Roderich Bass, a pupil of Fischhof, and some cello selections by Frederic Bubaum, a young and promising artist. To charge 5 florins for stall seats at a concert like this is no more or less than an imposition on a long suffering public, and I only hope that the few people who occupied front seats did not pay for them.

\*\*\*\*

Theodore Lay, formerly a distinguished member of the Imperial Opera, died in this city December 13.

Lay was a native of Bavaria and was born November 17, 1825.

He made his first appearance at the age of twenty-four as "Ottokar" in "The Freischütz," at the Altona Opera House. In 1856 he began his engagement in Vienna as the "Czar" in "Czar and Zimmermann," and belonged to the Imperial Opera for fully thirty-five years. His best rôle was "Beckmesser" in the "Mastersingers," which he sang for the first time April 7, 1871. His last appearance was in Cherubini's "Watercarrier" January 23, 1890.

Lay's funeral, which took place December 15, was attended by many well-known musicians and soloists of the Opera.

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Another sudden death was that of Pius Richter, one of the conductors of the Chapel Royal.

Richter—by the way, no relation of the distinguished Hans—died at the age of eighty-seven and had been actively engaged upon his duties up to the last.

\*\*\*\*

The most important concerts at the beginning of January are those of Ethel Sharpe, pianist, from the Royal Academy, London; David Popper, Simonetti, a young violinist from London; Stavenhagen, and the fifth Philharmonic concert.

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Hans Richter conducted with immense success two concerts of the Berlin Philharmonic Orchestra in Leipzig December 15, and returned to his charming home in the suburbs of Vienna to spend Christmas in the bosom of his family.

\*\*\*\*

Things at the Opera are going their usual way, and influenza has at last been banished.

Rehearsals are being actively carried on for Heuberger's new opera, "Mirjam," and the composer can be found every day superintending them. I heard a fine performance of "Siegfried," an equally pleasing one of "Walküre," and last, not least, "Pagliacci" for the third time.

\*\*\*\*

A good deal of disappointment has been caused in the Leschetizky camp by Josef Slivinski's failing to carry New York by storm. The general prevailing idea seems to have been that because Paderewski was a success Slivinski must needs be one also. Logical, is it not?

I consider the criticisms of THE MUSICAL COURIER on Slivinski's appearances excellent, and so do all those unprejudiced people here who heard the Polish pianist play in Vienna.

\*\*\*\*

At the present moment of writing musical affairs are at a standstill, Christmas of course occupying everybody.

The only musical treats obtainable are at the Opera and some concerts by the Vienna Popular Quartet.

\*\*\*\*

Berlioz's "Damnation of Faust" will be given by the Oratorio Society under Mr. Gericke January 21, when

Paula Mark, Van Dyck and Johannes Messchaert, from Amsterdam, will be the soloists.

Considerable interest is being felt in musical circles on Messchaert's first appearance in this city, his reputation as an eminent artist having preceded him.

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Ludwig Bösendorfer, the well-known piano manufacturer, got married on Wednesday last to a Hungarian lady of title and great wealth.

This is Mr. Bösendorfer's second attempt, he having been a widower for some years.

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Wishing THE MUSICAL COURIER and all my friends, "post festum," a "Happy New Year,"

Yours cordially,

Apropos of Mr. Krehbiel.

PLAINFIELD, January 1, 1894.

Editors Musical Courier:

IN THE MUSICAL COURIER of December 27 you give some of Mr. Krehbiel's opinions on Mr. Dvorák and "Folk Music of America."

I think what he says is true; but there is also some truth in your criticism. We should all agree with Mr. Krehbiel when he says of Mr. Dvorák: "He has been misunderstood in some respects, but his own example should have made his meaning plain."

I think what Mr. Dvorák really means is that instead of following in the footsteps of European musicians, and saying over again in a little different manner what has already been said, we should express in our music the spirit and emotions of our people and country.

I don't think Mr. Dvorák means that to do this it is absolutely necessary to found our music upon negro melodies. He wrote his American symphony to show us that we have plenty of material at hand, only we must learn how to use it.

I do not see why it is necessary to wait until all the different races represented in our country are amalgamated into one before we can have our own music.

We have vigor, life, push, love of freedom, love of excitement, &c. They can be expressed in music. Mr. Dvorák has expressed some of them in his symphony. It is certainly full of life and vigor.

But we can have our own music without expressing the spirit of the country as a whole.

We can express the emotions of the revolutionary times, of the sturdiness, endurance and love of freedom that broke the bonds of a foreign yoke; of the early settlers and pioneers, of the Indians, of the gloomy forests and vast prairies, of the negroes and slavery; they are all a part of our country.

Mr. Dvorák has said the second and third movements of his symphony are inspired by Longfellow's "Hiawatha." It seems to me that the same spirit of loneliness and desolation pervades the second movement as in parts of Longfellow's "Hiawatha," where it reaches its strongest expression in "The Famine."

Longfellow's "Hiawatha" can rank with the best poetry. The second movement of Dvorák's American symphony is one of the most beautiful I have ever heard.

We are very fortunate in having at the head of one of our schools a man of his genius. I hope he will be able to infuse some of his musical spirit into our people.

Yours respectfully, E. SANFORD.

**Plancon's Promenade.**—When Mr. Plancon walks down Broadway everything is influenced more or less, except the cable cars. He has apparently heard of the vogue of Jean de Reszké, and it has filled him with a noble ambition. Mr. Plancon's height is more than 6 feet, his shoulders are marvelously square and big, his waist is small and he moves with the air of a masher concerning whose deadly effect there can be no possibility of a doubt. By no chance does he ever look at a man, but the mellowness of his eye as it passes from one feminine face to another is a thing seldom seen in daylight. His hat was well tipped forward, his shoulders held very far back, as he moved with majestic complacency down Broadway the other afternoon, the cynosure of all eyes, when he discovered a mirror in front of a cigar store just below Thirty-seventh street. A group of men were looking with amused curiosity at the daily parade of the handsome singer. One of them wondered what he would do as he passed the mirror, so they turned their heads and watched him. Mr. Plancon did not pass the mirror at all. When it came within the radius of his eye he stopped suddenly, and looked with undisguised affection at his reflection in the glass. Then he carefully smoothed away a wrinkle in the shoulder of his coat, and with an indistinguishable cocky motion walked slowly up to the mirror, clasped his gloved hands meditatively before him, and stood surveying himself with tranquil and complacent satisfaction. The pedestrians ploughed along, the cable cars clattered noisily and everything was rush and go except the placid figure of the carefully dressed vocalist. He surveyed himself for a long while, and then turned and had a side view with his head lifted loftily over his left shoulder. But he liked the front view better, for he turned and resumed that pose for a long while, and then shaking himself slightly, he pushed his chrysanthemum a little higher in his coat, and with a last long, loving and lingering look moved gently on down Broadway.—"Sun."





### Utica Undertakings.

UTICA, N. Y., December, 31, 1893.

MUSIC in Utica is in an interesting and somewhat curious state of transition. Old Uticans tell of past days of great musical energy and unity, when a large and flourishing choral society was the pride of this region and the amateur and professional musicians pulled together for the best in art.

There seems to have been an interim of apathy, spasmodic effort and collapse, during which period various enterprises have made their entry and exit with more or less temporary excitement; but so inevitable has been the final disaster that little by little Utica had become a sort of byword in the musical world as practically dead.

Without irreverence might be quoted Scripture: "She is not dead but sleepeth."

Now she has two large music schools, several flourishing vocal societies, innumerable choirs of more or less musical merit and ability, and at least one amateur fortnightly club, that meets on Tuesday mornings at the members' houses, and that accomplishes a goodly amount of literary, vocal and instrumental work during the season.

Its president and founder is one of our most accomplished social leaders, whose charming soprano voice has had both foreign and home culture. Among the twenty members are pianists, violinists, and vocalists, whose names will be familiar to many of the readers of THE MUSICAL COURIER.

As a member of the club, which, by the way, is called The Euterpe, I am bound to respect the very decided wish of most of the amateurs to avoid all publicity, particularly as many of them are young women, who in no way are bound to satisfy the public's curiosity, but one may safely and gladly write of that charming young violinist, Miss Bertha Bucklin, whose home is in Little Falls, and whose delightful playing has been our joy and pride. Mr. Dancia has written and spoken most encouraging things of her as his pupil, and last summer in Richfield Springs she created a real sensation.

Last Thursday she played with the Liedertafel Society, of Buffalo, and on January 4 she is booked for Hudson, N. Y., with your Mr. Chapman and his Cecilia Society.

Later I hope she will be heard in New York and Boston by the best judges, for she is so young, modest and absolutely devoid of selfish ambition that her professional interests must be wisely looked after or she will simply be crowded out.

One of our sopranos, Miss Alice Walrath, has just returned from Paris and Marchesi with her really beautiful lyric voice and good method little changed. What a gift that clever Parisian has for catching our American songsters just at the favorable moment for results! Miss Walrath is a natural singer; cannot help singing any more than a canary can. She is the soprano of the Dutch Reformed Church, where A. L. Barnes—that builder and player of organs—is conductor. The quartet is one of the best in Central New York.

Miss Clara Aline Jewell, the contralto, has a noble voice. If she works Utica will not be able to keep her. I fancy her natural dramatic ability will tempt her upon the operatic boards, for she is full of musical action and what the critic so loves to call temperament.

Mr. Ballou is one of Purdon Robinson's pupils at the Utica School of Music, and has a tuneful and pure tenor, which blends well with the other voices, the whole quartet being firmly and finely grounded by Mr. Klock's heavy, rich bass.

The Westminster quartet is another important musical element here. They sing a different class of music and have the assistance of a small mixed chorus under the direction of Miss Conrad, an American-German from Scranton, Penn., who has recently come to Utica. She has a telling and powerful soprano, is a musician of the thoroughly German school and impresses one with her profound devotion to her art, her personal refinement, and a self forgetfulness which is exceedingly attractive.

Miss Hardenberg's contralto is fresh, round and true. Mr. Davies' tenor is of the robust order, and Mr. Tourtellot's splendidly facile organ combines the desirable qualities of the basso cantate and the baritone.

If Mr. Tourtellot could only be forced by poverty or any other temporary strait to give his voice half a chance, I doubt if there is any professional before the public to-day who could outdo him in heavy and exacting vocalism; but the way of the semi-professional society man militates strongly against vocal discipline.

Next week I will write of other local musicians, but I must say a few words of the Welsh Eisteddfod.

I doubt if many Americans can pronounce this word. I couldn't until I made a regular business of learning how from an authority, and here is the written result: Pronounce the first syllable as i in idol, only lightly—accenting the second syllable, which is pronounced stethe, and the third vod—i-stethe-vod.

The word signifies a sitting, and last evening the thirty-fifth annual Eisteddfod was opened in Music Hall, and I had my first hearing of thoroughly Welsh solo and concerted male singing. If it had not been for the courtesy of a young Welshman near our party I should have lost everything but the vocal effects, but, thanks to him, I could laugh at the clever wit of the enthusiastic officials of the society who called upon the various contestants for prizes to run their vocal races, decided upon their respective merits exactly as a schoolmaster marks recitations, recalled the victors, and, with the aid of several young women, adorned them with badges, and, what must have been far more acceptable in

these cruel times, bestowed upon each the promised cash reward. I was informed that most of the singers were from the working class.

There was no attempt at display of any sort. Beyond neatness and comfort the matter of dress was evidently entirely unconsidered. But how those men did centre themselves upon their singing! It was good to see and hear, even though there were no De Reszkés among them.

The society is for the general culture of its participants. Prizes are offered for poems, vocal solos, duos, quartets and choruses, embroidery, painting and instrumental work.

Everyone knows how essentially musical the Welsh are, and after to-morrow's sessions I hope to be able to give a more definite idea of the practical workings of this admirable effort to raise their artistic standards.

The two professionals of last evening's concert were R. Williams, of Kingston, Penn., the Chicago prize Welsh tenor, and R. Thomas, of Scranton, Penn., baritone. They were eminently acceptable to their audience.

We are to have Sherwood here on the 17th, and at the opera house this week Mr. Day has booked some good things, which must wait for consideration until next week.

CAROLINE WASHBURN ROCKWOOD.

UTICA, January 7, 1894.

The New Year's opening here was essentially a musical one among our Welsh people, the Eisteddfod calling them together at 9 o'clock for special rehearsals and not finally dismissing them until after 11 o'clock in the evening.

All through the day Music Hall was crowded with the eager, earnest and hard working contestants, the members of the Cymreigyddion Society, under whose auspices the Eisteddfod was given, the adjudicators, representatives of the press and hundreds of interested listeners.

In that audience was no gossiping, inattention or other disturbing element.

Everyone was there either to sing, speak or hear, and the Metropolitan Opera House habitués might take example from them in the essentially good taste which recognizes the raison d'être of place and occasion, and complies with the rightful conditions.

Prizes were given for bass, tenor and soprano solos, duets, quartets, and chorus work, ranging from \$2 to \$100.

The spirit of emulation ran high and the position of musical adjudicator, which was admirably filled by Prof. J. Powell Jones, was one of great responsibility. His verdict was final and had to be made on the spot. It was given frankly, with helpful criticisms, suggestions, and reasons for both, and could not fail to prove of educational value to all present.

When it is understood that all the contestants and indeed the two engaged soloists, Messrs. R. D. Williams and R. Thomas, from Pennsylvania, are hard working people, whose music is, of necessity, relegated to a secondary place in their attention, the musical value of the singing commands respect and admiration.

As a whole the Welsh ear seems exceptionally accurate, the natural voice melodious, the individual musical sense keen, sensitive and full of sentiment.

The choruses were really exciting, and it was no easy task to judge between our Utica clubs and the Vermont quarrymen. I have heard the Boston Apollo Club—that club of clubs—sing less carefully, less correctly, than did those weather beaten, hard handed sons of toil from across the State line; and as for their leader, David Thomas, he seemed the very incarnation of energy, fire and purpose. If criticism be in order with amateur work of such excellence it would have to be confined to externals.

Mr. J. P. Williams' leading of the Haydn Glee Club (the rival of Mr. Thomas' Tarrymorian Club, of Fair Haven, Vt.) was quite as intense and spirited, but much more concentrated in gesture and (apparently) more intelligible to the singers.

These two clubs numbered twenty voices each and the \$100 prize was divided between them.

The \$30 prize for twelve voices was also interesting. There were three contestants. The "Curwen Glee Club," of Utica, under Evan Oldfield; "Tramps," of Utica, under J. Q. Hughes, and "Sons of the Field," of Fairhaven, Vt., under R. W. Davies. The "Tramps" walked away with the honors in fine style. Their voices and phrasing were both admirable. Mr. Hughes is delightfully clear and quiet in his directing and a good musician.

The \$40 prize for twenty male voices was awarded to the Tarrymorian Glee Club, although I have a suspicion that the adjudicator was sorely torn in his own mind between that and the Haydn Glee Club's capital work.

There was a violinist of many claims to consideration, I am told. What I heard of his playing was musical, but shadowy. I would like to hear him again in a few years. There were competitions for oratory, poems, embroidery, piano playing and harp solos, of which I cannot write particularly, but I must sum up this Eisteddfod chapter with the wish that in every city and town of this land there might be established a similar yearly effort to cultivate the American people musically and to teach them that music goes hand in hand with work, earnestness and self-abnegation.

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The Euterpe Club met last Tuesday morning at the president's house and the following program opened its season of 1894:

Paper on "Chamber Vocal Music."

Mrs. Rockwood.

"The Two Larks".....Leschetizky

Miss Garlinghouse.

"Erl König".....Schubert-Liszt

Mrs. Pomeroy.

"Show me Thy ways, O God".....G. Torrente

Mrs. Chase.

Ballet music ("Peramor").....Rubinstein

Miss Merwin.

"Aus Schöner Leit," op. 34.....Heinrich Hofmann

Mrs. Joyce.

"The Loreley".....Liszt

Mrs. D. N. Crouse.

"Bunte Blätter".....Schumann

"Romance sans Parole".....Thalberg

Etude.....Raff

"Der Schalk".....Robert Franz-Liszt

Mrs. Bronson.

The piano work was all careful and, as a whole, beyond the amateur order. Mrs. Joyce is as good an accompanist as Utica can boast of and could safely compete with most of her profession. She is also a more than good organist and all round musician. Mrs. Bronson has been pronounced by Dr. Wm. Mason the best living interpreter of Schumann. There is no doubt of her genius, and her association with the club is most helpful to its growth in musical force and grasp.

All the other musicians of this program are amateurs of ability and fine taste. The vocalists are far better than many professional singers of acknowledged reputation, having had the best home and foreign voice training and the additional advantages of unbuyable opportunities which come only to the woman of fortune.

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On Friday evening a pupil's recital was given in the Utica School of Music before an invited audience.

Recital Hall is too small for the rapidly increasing following of this six months' old School of Music, and there are rumors abroad that a new and more commodious building is to be taken, with all the appointments for the studio, practice and recital work.

In the following program, which was so admirable that the audience regretted its brevity, the three singers are all well advanced in their art, Mr. Ballou holding one of the best choir positions in town. Miss Ballou and Miss McGrath both sing with taste and musical sense.

The piano students are younger and less formed in style and technic, but they are earnest workers in carefully chosen ways, and under the same systematic development must attain the best results:

"Yeoman's Wedding Song".....Poniatowski

Mr. Edwin A. Ballou.

Piano—

"Ballet des Papillons".....Godard

Gavot, F sharp minor.....Orth

Song, "My Little Love".....C. B. Hawley

Miss Bessie M. Ballou.

Piano—

Nocturne.....Leybach

"Etude de Style".....Ravina

Miss Grace Cauldwell.

Serenade.....Nevin

Miss Emma C. McGrath.

Piano—

"Sonntagsmorgen auf Glien".....Bende

"Cascade de Chandon".....Miss Mary L. Stringer.

This morning I went to the First Presbyterian Church and heard a beautiful voice that caused me to mount the gallery stairs directly after the service and ask for information.

There, to my surprise, the organist, Mr. Beechwood, introduced Mrs. Alexander Thompson, and besides her Mrs. Jessie Winters, lately of Washington, as the new contralto and soprano of the church for 1894.

I was surprised because I thought Mr. and Mrs. Thompson were in London. But they are to be Uticans, and if Mrs. Thompson's musical ability can be gauged by her singing this morning, it is safe to congratulate Utica upon a great acquisition.

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Mr. Sherwood is to give a recital here on the 17th, under the auspices of our energetic and discriminating Y. M. C. A.

It will be a valued opportunity for all this region, and I doubt if the hall will be adequate to the demand for seats.

If these letters fail to mention any worthy Utica musical enterprise, it will be entirely due to the lack of opportunity for the necessary knowledge upon which to base information, and not, in any case, to indifference or wilful neglect.

CAROLINE WASHBURN ROCKWOOD.

### Dayton Doings.

DAYTON, Ohio, January 2, 1894.

THE Dayton "Journal," our most influential paper, had some strikingly original comments on the programs and performances of last week. For instance, this clipping on the organ recital of the first day:

"The organ recital at the Third Street Presbyterian Church was well attended, and the exhilarating feature of that event, after hearing the ancient music so well played by Mr. Sterling and Mr. Zwissler, was the gratitude one felt that he was not obliged to hear that kind of music every Lord's Day."

Concerning Mr. Foley's double quartet of singers (from Cincinnati) and their program numbers the following:

"The beautiful and well trained voices gave much pleasure, and the quaint music of the twelfth and sixteenth centuries was very interesting to hear."

"It is a matter for great congratulation that music like the most of what was sung has gone out of date."

"Summer is a comen' in' and Palestrina's 'Benedictus' don't go well with paved streets and electric lights, or with Wagner or Gounod. Give us modern music every time."

The antique character of the first and second day's program was touched off in this manner:

"Manager Gantvoort opened up a new box of curios from his anthropological selection, and the specimens were much more beautiful than those of the first day. Bach and Händel were the composers represented, &c."

Händel received the next good natured dab, viz.:

"But what a queer old duffer that Händel was. He delights you in spite of yourself, conscious as you are that you have smiled at that same old joke, or wept because of that same old



pathos, or glowed with unwonted enthusiasm when under the influence of the same old fire, though you have heard it repeated over and over again in oratorio, suite, opera or some other form. There is nothing to which it may be likened so much as to the perennial stump speaker who comes around every campaign and makes his same old speech and tells his same old stories, no matter which party he belongs to or what the issues under discussion. We revere you, old Händel, but you were the worst kind of a thief, in that you were always stealing from yourself."

And this is rich:

"\* \* \* He (Mr. Howard F. Peirce), with Messrs. Marsteller and Zwissler, played a trio by Mendelssohn. Mr. Glover sang 'It Is Enough,' and the folks went home to dinner."

The Ohio composer was taken off by this bit of originality:

"Miss Nina Betscher followed with a choice group of songs by Ohio composers, viz., 'Return Again,' by Mr. Gorno, of Italy, Ohio; 'The Three Gypsies,' by Mr. Elsenheimer, of Germany, Ohio; a song by Mr. Mattioli, from the same town in Ohio that Gorno is from."

Just before the last selection of the meeting, Dr. Elsenheimer, of Cincinnati, presented Mr. Gantvoort with a handsome bunch of flowers, and during his speech digressed from the text to score the writer who had called Händel by the above mentioned "pet" name. The following little scorcher appeared next day:

"Musical people, or at least some of them, are touchy anyhow, and one nice young gentleman gave evidence Friday night of the slight provocation there is needed sometimes to make one 'fly off the Händel.'"

The author of these clippings is one of our best posted amateurs, a business man, who finds time to keep himself en rapport with the musical doings and sayings of the land, and whose critical acumen is not to be "sneezed at."

Brother Blakeslee secured the next meeting for his nice, quiet little Methodist town—Delaware, Ohio—and won't we have a nice, social, jolly time after the ball—I mean after the concerts—each evening! How are you fixed, anyhow, for such gatherings, Brother Blakeslee?

### San Francisco Sayings.

SAN FRANCISCO, December 31, 1893.

ON the afternoon of the 15th I wandered round to the Tivoli Theatre to hear the usual semi-monthly Symphony concert. Imagine my surprise and regret to see a large crowd of people turned sadly away by the announcement of the sudden death of Mr. William Krelling, and the consequent closing of the house.

Mr. Krelling had gone to Mare Island Navy Yard that morning and died on the boat before reaching his destination.

His loss seems to be almost universally regretted. To the local musical and dramatic interests it was a severe blow. He was the foremost figure among us in that line in which he had no superior in generous enterprise.

Although generally esteemed and respected, the extent of his generosity and benevolence was not known until his death. Then his praises were sounded on all sides by the press and even in the pulpit. This latter is a striking tribute to the merit of a man who managed the Tivoli, a theatre which by those who have not been there is thought to be merely some sort of a beer hall.

I have often tried to refute this impression and to convey a true idea of its character. As I have often heard globe trotters pronounce it sui generis, how can it be described—there being nothing else like it?

It is a capacious, comfortable, well ventilated theatre, which presents operas every night in the year, and has done so almost every night for fifteen years!

These works include those of all the great composers—Mozart, Weber, Rossini, Verdi, Donizetti, Mascagni, &c. Nothing has been omitted that I can think of except Wagner, while in the matter of comic opera they have presented everything! And have done it well! The orchestra is first class, while although the artists are not all De Resakés and Patis, they are far more satisfactory at the prices—50 and 25 cents!

The staging and costuming are notably good. The performance is clean. Nothing ever occurs on the Tivoli stage to offend the most exacting stickler for propriety.

It has been an educational medium whereby the public of this city has become more familiar with the works of the great composers of opera than any other community in America. We owe this chiefly to Mr. William Krelling, who for the last ten years has had sole charge of the enterprise. The institution is so well organized that it is hoped and expected to go on under the residuary ownership of his widow. There was some legal contest on the part of John Krelling, but the court gave the widow preference. Mr. Joe Holts, who has so long braved the perils of the box office window, is managing the house, which after being closed a week opened with a Christmas piece to the most crowded audience in its history.

The disappointed audience of the 15th heard the program played Friday, P. M., the principal features of which were Mendelssohn's "Midsummer Night's" music, and Beethoven's great violin concerto, with Joachim's cadenzas, performed by a Joachim pupil, our Mr. Sigmund Beel, in a manner to reflect the greatest credit upon Mr. Beel as well as the attentive players of the orchestra, whose sympathetic accompaniment was most grateful to the soloist. Mr. Beel scored a triumph and challenged the admiration of the violinists in town, who were all present, as well as the whole audience. No local violinist has ever essayed a greater or more successful achievement.

If anything were needed to justify the opinion sometimes expressed regarding the pettiness of character displayed in the quarrels of musicians, it was provided for the general public in our daily press a fortnight ago. I mentioned in my last letter that Prof. R. A. Lucchesi was the correspondent of the Milan "Gazette" from this city. Some account of his musical experiences during his long residence among us reflected rather harshly upon several of his contemporaries, and falling into the hands of a reporter was translated and blazoned forth to raise a breeze. It

succeeded admirably. The fraternity was in a ferment instant; a fistcuff and no end of mutual recrimination ensued. Mr. Lucchesi's comments on his musical experiences so far away from sunny Italy were harmless enough. He only told how things looked to him, about as any correspondent does. The row was all made by the space writers on the daily press, one of whom laughingly said to me: "I thought those fellows would last three or four days if we only worked 'em right!" The trick worked so well that a rival paper tried a similar scheme by printing a long accusation of plagiarism against the champion of the Boehm flute, Mr. H. Clay Wysham. I saw no reply from him, however, though the charge was readily refuted and shown to be false by others. I commend Mr. Wysham's silence.

One of the best concerts of the season was given at Metropolitan Hall the other night by the Rebagliati Quintet; a violin, cello, guitar, banduria and saltario. Their playing had all the peculiar charm which made the "Spanish Students" so popular, and still was exquisitely tasteful and musicianly.

They were assisted by Mrs. Dickman, contralto; Mrs. Maude Berry Fisher, soprano; Mr. Frank Coffin, tenor, and Mr. Rickard, baritone, all of whom sang well. This delightful entertainment was managed by Mr. J. M. Showhan and is likely soon to be repeated.

I had rather take this quintet "on the road" as an attraction than the celebrated Mendelssohn ditto.

The town is full of Christmas attractions. "Sinbad," at the Grand Opera House, "The Island of Jewels," at the Tivoli, furnish the spectacular element, while at the Baldwin Palmer's New York Company has begun a three months' engagement.

The Midwinter Fair is to be "opened" on Monday, but it is far from being in running order, though, after all, there is plenty of attraction about it as it is.

I am closing my letter in the Bohemian Club, which is rife with the atmosphere of Christmas and good cheer.

"The Jinks" to-night was attended by a houseful, and pronounced a great success. But that is a matter of course. "Razzle-Dazzle" Barton ran the after part or "Low Jinks," and produced another jolly new song, as usual.

But enough till next year. HENRY M. BOSWORTH.

### Syracuse Sayings.

SYRACUSE, January 1, 1894.

COLONEL A. C. CHASE, a pioneer in the musical history of Syracuse, formerly a manufacturer of and dealer in musical instruments, but now a generous patron of musical art in its highest and most refined forms, has been giving his friends some rare musical treats during the past two weeks. He is an enthusiast on the subject of chamber music, and in order to carry out his ideas and give an adequate representation of some of the master works in this line of musical literature he engaged Wulf Fries, 'cellist; Mr. Trautmann, violinist, of Boston, who with Albert Kuenzen, first violin, Aurin Chase (a son of the colonel), second violin, and Miss Jessie Decher, pianist, all of this city, have performed an extensive repertoire of classic and modern compositions for the various combinations the above named instruments afford. Probably one work, the "Sinding Quintet," was heard for the first time in this country. Another novelty was a recent composition of Professor Baerwald of the Crouse College of Fine Arts. Colonel Chase deserves much commendation for his gratuitous work.

The Henri Marteau Company will have a return date at the Bastable Theatre February 15, under the direction of Tom Ward. He pleased our musical folk immensely a few weeks ago.

Manager Frank Hennessy, of the above named house, informs us that he is negotiating for an appearance of Patti before the season is over. This new and beautiful theatre is becoming very popular.

At a musicale given by the Standard Club (an organization composed of the influential Hebrew element of Syracuse), last evening, the following well known persons presented a pleasing and well rendered program: Mrs. G. W. Loop, contralto; Mr. Frank Baldwin, tenor; Mr. Clarence Dillenbeck, bass; Master Horace Leiter, flute. They were accompanied by Milton Leiter, pianist, a son of Mr. Louis Leiter, junior member of the firm of Leiter Brothers. This young man is home from Harvard College for the holiday vacation, and plays "like one to the manner born." He is a favorite pupil of Dr. Geo. A. Parker.

Alfred A. Farland, a banjo player, gives a concert in Music Hall January 8, assisted by several local vocalists. He comes under the management of F. H. Nichols and C. W. A. Ball. He will include in his program a sonata by Beethoven, the overture to "William Tell," and Mendelssohn's concerto, op. 64. Never having heard him, we shall await his performances with considerable interest.

Syracuse will have plenty of opera by local amateurs. Grove L. Marsh will give the "Gondoliers;" Tom Ward some opera the name of which has not been made public. Also it is rumored that the genial Chas. W. A. Ball will put on the "Mikado" during the season.

Richard Sutcliffe will begin rehearsing some standard oratorio and a creditable performance can be assured, for his Oratorio Society did grand work in "Joan of Arc" a few weeks ago. With increased interest in choral work, and a continuation of the efficient musical instruction to be obtained in the public schools, our city will soon take first rank in this field of musical work.

HENRY W. DAVIS.

### The Symphony Society Concerts.

THE two concerts of the Symphony Society occurred respectively Friday afternoon and Saturday evening last in Music Hall. Mr. Damrosch conducted. This was the program:

Symphony No. 4, in D minor.....	Schumann
Concerto for violin, with orchestra.....	Dvorák
Mr. Henri Marteau.....	
"Phaeton," symphonic poem.....	Saint-Saëns
"Siegfried Paraphrase".....	Wilhelm Wagner
Mr. Henri Marteau.....	
Prelude, Die Meistersinger.....	Wagner

Dvorák's beautiful concerto was first played in this coun-

try by Miss Maud Powell, whose reading was much broader than that of Mr. Marteau's, but he played nevertheless with infinite delicacy and musical feeling.

The work of the orchestra was satisfactory, the symphony being given on traditional lines and the prelude played with plenty of sweep.

### Otto Singer.

OTTO SINGER, a musician of much ability, who was a close personal friend and co-worker of Theodore Thomas and a colleague of the late Dr. Damrosch, was found dead in his bed at No. 325 East Nineteenth street on Wednesday morning last. An autopsy held Thursday by Deputy Coroner Donlin showed that death resulted from heart disease.

Mr. Singer had occupied apartments in the house for about one year. He was usually in excellent health, but about a week ago he complained of feeling ill, saying that he believed he was suffering slightly from grip. He consulted Dr. E. M. Alger, who lives in the same house, last Monday. The doctor was about to make an examination of his heart and chest, but Mr. Singer decided to have it postponed for a day or two. He spent Tuesday evening at home and played Mozart's "Requiem" by request just before retiring.

He failed to make his appearance Wednesday morning, and the door of his apartments being forced open he was found dead in bed. The body was lying in a natural position and the face bore a peaceful, painless expression. The remains were taken to Sheridan's undertaking establishment at 425 Third avenue, from which place the funeral will take place on Friday. The interment will be in Greenwood Cemetery.

The deceased leaves a wife and two grown up sons in Dresden, Germany. Mr. Victor S. Fletcher, of 23 Union square, who was an old friend of Mr. Singer, received a cablegram from one of his sons yesterday directing that the body be buried here and announcing his intention of coming to New York at once.

Mr. Singer was born in Sora, Saxony, July 26, 1838. He was educated in Dresden and later attended the Leipsic Conservatory, remaining there until 1885, and studying under Richter, Moscheles and Hauptmann. After leaving the conservatory he remained in Leipsic four years longer studying and teaching, and during that time several of his compositions were performed at the Gewandhaus concerts. He was for years in close connection with the Wagner-Liszt school at Weimar, where a symphony composed by him was much praised by Liszt.

He came to New York in 1867 and was promptly engaged as piano teacher in the newly established conservatory of William Mason and Theodore Thomas, where he remained until 1873. At one of Thomas' symphony concerts in 1869 he played one of his own piano concertos with great success.

The school did not prove a success, and Mr. Thomas sent Mr. Singer to Cincinnati as assistant musical director of the first May festival of 1873. He stayed in that city and became a teacher in the College of Music there. He was one of the committee of three appointed in 1880 to pass judgment upon the compositions offered in competition for the prize of \$1,000 offered by the Festival Association.

For the festival of 1876 he wrote the cantata "The Landing of the Pilgrim Fathers," and in 1878 he composed the "Festival Ode," a cantata for the opening of the great music hall at Cincinnati. He divided his time between the Cincinnati College of Music and composing works for orchestra, chorus and piano.

He returned to New York about one year ago and since that time has given instruction in theory and harmony.—"Herald."

**A New Paper.**—An illustrated musical paper will be issued in St. Petersburg in the German language entitled "Russland's Musik-Zeitung." The editor is G. S. Gabrielowitsch.

**London Crystal Palace.**—In the Sydenham repertory to be given during the new series of concerts, which will take place between February 17 and April 28, are Mr. Burmeister's symphonic fantasia, "The Chase after Fortune" (upon the painting by R. Hennesberg); Dr. Hubert Parry's "Symphonic Overture to an Unwritten Drama," produced at the Worcester festival in the autumn; a concerto for flute, by H. K. Hofmann, to be played by Mr. Alfred Fransella, first flutist of the Crystal Palace Orchestra; an orchestral ballad, "The Legend of Excalibur," by Mr. Walter Wesché; the prelude to Saint-Saëns' "Deluge," for stringed orchestra, and a choral ode, by Mr. Ferdinand Dunkley, entitled "The Wreck of the Hesperus." The "Choral" symphony and "The Redemption" will likewise be performed in the course of the season, and among the artists engaged are Dr. Joachim, Lady Hallé, Mesdames Menter, Kleeberg and Eibenschütz, and Dr. Hugo Becker.





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THE MUSICAL COURIER is on sale at all newsstands throughout the United States where weekly papers are handled. It will be esteemed a favor if anyone failing to find the current issue on sale at any point will communicate with this office. A postal card complaint will cause the defect to be immediately remedied.

THE Bell Organ and Piano Company, of Guelphi, Canada, write to ask that a denial be made to the notice recently published that they had purchased the business of the Dominion Piano and Organ Company, of Bowmanville, Canada.

THE Oliver Ditson Company, of Boston, have relinquished the agency of the Decker Brothers pianos and have dispensed with the services of Mr. S. A. Gould.

THE Keller Brothers & Blight Company of Bridgeport, Conn., declared a 2 per cent. quarterly dividend at their last meeting, to be paid in cash on January 15, a fact worthy of special notice in these times.

MR. N. M. Crosby, general traveler for Freeborn G. Smith, is recovering from his bad fall on Christmas eve. Mr. Crosby was unfortunate enough to fall down a flight of stairs, and received several bad bruises from which he is sore and stiff to this day.

THE Boston "Herald" is responsible for the statement that the Henry F. Miller & Sons Piano Company has asked its employes to accept a reduction of 20 per cent. on their wages. It says that about 50 men are employed in the factory and that they have not yet decided what to do in the matter.

MR. LOUIS LOWENTHAL, Jr., representing the Lowendall Star Works, of Berlin, manufacturers of violins and bows, is in America again, having arrived here on Thursday last with the intention of remaining five or six months, during which time he will visit the principal cities of the United States and Canada.

MR. JACOB DOLL requests that publicity be given to the fact that he has dropped the name Baus Piano Company in his piano making venture, and will hereafter use the style of "Jacob Doll, successor to the Baus Piano Company," which name will henceforth appear on his pianos. There are no other changes now contemplated.

THERE is a possibility that the particularly enterprising advertising man of the Blasius Piano Company, Mr. H. G. Farnham, may be responsible for some annoying explanations forced upon married men who have received his latest and cleverest quip. It consists of a postal card signed "Jennie," which asks the receiver as to his luck in presents at Christmas, stating that the writer has received a Blasius piano and asking him to "come up and spend the day." It is to be hoped that Mr. Farnham, himself a married man, has been chary of the addresses to which he has sent this card, for it is well enough executed to deceive anyone.

WELL, well, Brother Thoms did outdo himself last week. He published in the "Journal of Art" a whole list of everything that he could remember that happened during 1893, except the births and divorces. How much better his compilation would have been if he had saved each week's copy of THE MUSICAL COURIER for the year instead of throwing them away after he had cut out the news items. But then he showed commendable enterprise and demonstrated that he or someone he associates with can really work. And just think, too, how frank of him to put in all those little headings, saying that the things he wrote about happened from one to twelve and a-half months ago instead of saying they were truly ruly news.

PROBABLY one of the strongest indorsements of a reed organ emanating from a great daily paper is that which appeared recently in the Boston "Journal" concerning an Estey instrument, a copy of which follows:

No better illustration could be needed of the astonishing progress recently made in the manufacture of reed organs than was shown by the large Estey pedal organ used by Mr. Lang the other evening at the Cecilia concert in Music Hall, in the church scene of the oratorio of "St. Francis." The tones came out with such marvelous fullness and sustaining power that one could hardly believe that he was not listening to the voice of a pipe organ.

IF a man placed in Union square were asked which of all the buildings before him was far and beyond all others by reason of its attractiveness, its richness of design and materials, and evident solidity of construction, candor would compel him to say "The Decker."

If a man passing along Broadway were asked which was the most beautiful object he had witnessed during his perambulation in that street during the day candor would compel him to say "that Decker Brothers piano finished in gold, which is displayed in the window of their new building." And the man would be respected for his appreciation of the refined and artistic.

Such magnificently finished work as Decker Brothers are now displaying in their wareroom embodied in the Decker Brothers pianos cannot be excelled and rarely equalled.

#### MASON & HAMLIN IN CHICAGO.

FOR some time the Mason & Hamlin Company have intended to give more scope to their Chicago house, placing it on a broader basis, enlarging its territory, and making it more of a distributing centre for Western trade. To carry out these ideas they have just secured the services of Mr. Chas. A. Hyde, latterly with Crawford & Caswell, of Pittsburg.

Mr. Hyde will have the valuable assistance and co-operation of Mr. I. O. Nelson as Scandinavian manager. Mr. Nelson, who has been connected with Messrs. Mason & Hamlin for over 17 years, has a large business among his own countrymen in and about Chicago; in fact it is well known that no other Chicago house has so strong a hold on this element as Mason & Hamlin through Mr. Nelson.

#### Change in Athens.

THE firm of Hale & Conaway, of Athens, Ga., was dissolved by mutual consent on January 1, Mr. H. H. Hale succeeding and running the business hereafter under his own name.

Mr. T. C. Conaway will, according to the local papers, start in business for himself as a representative of the Estey Organ Company in Athens and the northeastern part of Georgia.

—Mr. N. W. Bryant, of N. W. Bryant & Co., Indianapolis, will on the 18th make a tour of the Southern States covering a period of two or three months. Mrs. Bryant accompanies him.

—Sometime ago an unknown person entered the barn of C. L. Wheeler, the music dealer, and stole a horse and sleigh. Search was made in this city for it without success. On December 30, Mr. Wheeler was in Herkimer, and was informed that his rig was in the Allman House barn. He went there and identified his property. It was then turned over to him. Thus far the person who stole the rig has not been found.—Little Falls, N. Y. "Times."





# CHASE BROS. PIANO CO.,

MANUFACTURERS OF

## Grand and Upright Pianos.

MUSKEGON, MICH. GRAND RAPIDS, MICH. CHICAGO, ILL.

## NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.  
SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.  
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,  
BOSTON.

Warerooms: 200 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.

Have you seen  
THE NEW  
SCALE

STERLING  
PIANOS  
FACTORIES  
DERBY, CONN.

## WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.



## HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest  
Toned Pianos in the World. Containing more  
Valuable Improvements than all others.

The Best Selling High Grade Piano Made.

EASTERN FACTORY:

PAUL G. MEHLIN & SONS,  
461, 463, 465, 467 West 40th St.,  
NEW YORK.

WESTERN FACTORY:

MEHLIN PIANO CO.,  
Cor. Main, Bank and Prince Sts.,  
MINNEAPOLIS.

## THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical  
World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument  
as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited),  
WORCESTER, MASS.

NEW YORK WAREHOUSES: CHICAGO WAREHOUSES  
10 E. 16th St., J. W. CURRIER, Manager. LYON, POTTER & CO., 174 Wabash Ave

## ROBERT M. WEBB, CLOTH, FELT AND PUNCHINGS.

—MANUFACTURER OF—

### PIANO HAMMERS.

Sole Agency for the United States and Canada for

### BILLION'S FRENCH HAMMER FELT.

Office and Salesrooms:

FACTORY

190 THIRD AVENUE, NEW YORK. BROOKLYN, L. I.

THE CELEBRATED

## CARL SCHEEL PIANO.



Cassel, Germany.

FOUNDED IN 1846.

Highest Award and Gold  
Medal at Melbourne  
Exposition.

GENERAL AGENT

F. BECHTEL,

704 Smithfield St.,  
PITTSBURGH, PA.

Correspondence solicited with reliable  
dealers for the agency of these excellent  
Pianos for the different States, either  
directly with Carl Scheel, Cassel, Ger-  
many, or F. Bechtel, Pittsburgh, Pa.



CHICAGO, January 6, 1894.

THE affairs of Geo. W. Chatterton are not yet sufficiently in shape to give a statement of assets and liabilities. We have it from good authority that all the statements that have appeared in print are mere guesswork and that nothing definite can be given out until the assignee finishes his inventory. It appears that Chatterton owed a large sum of money to the local bank, which entered up some judgment notes against him late on Saturday evening, December 30. Some real estate transfers were made by Chatterton shortly afterward, preceding the assignment only a few hours. The principal merchandise creditors are Hardman, Peck & Co. and the John Church Company; but both claims are secured to some extent, and the losses of these concerns will perhaps be light.

#### Callers.

Among the callers at THE MUSICAL COURIER office was Mr. Louis Blumenberg, Mr. David G. Henderson and Mr. F. Oscar Elmore, all of the Blumenberg Concert Company. Mr. Blumenberg reports that the company is meeting with great success in the West, notwithstanding the financial depression which is forcing other companies to the wall.

#### A Painful Accident.

Mr. B. Zscherpe, the piano manufacturer, of this city, had the misfortune to lose the two main fingers of his right hand. He had an extra case to make, and while so engaged with the "shaper" he by some means got caught, with the result as stated. He is still in great distress, but the doctor says he is doing nicely.

#### One More Calendar.

The Schaff Brothers Company, following the example of many other piano manufacturers, have published a very handsome calendar to be hung on the wall. If they raise as pretty women as is delineated on this calendar where Mr. Link came from, it is impossible to realize whatever brought him to the city of Chicago. However, business, which comes before pleasure, may have had something to do with Mr. Link's determination.

#### Mehlin & Sons' Traveler.

Mr. F. J. Mabon, formerly of the city of Chicago, which in the eyes of most Westerners is a great advantage to him, was in the city this week. Mr. Mabon now represents Paul G. Mehlin & Sons, piano manufacturers, of the city of New York. He left there about November 1, and up to the present time has made a tour through the Southern States, which he represents as being rather dull commercially. He, however, thinks he kept his end up, and did about as much business as could reasonably be expected under the circumstances. He expects to be in New York about February. In the meantime he will visit important places in the States of Indiana, Ohio, Pennsylvania and New York.

#### Steger's Wholesale Trade.

Messrs. Steger & Co. have just received orders from three different houses in the East for pianos; and, as was said previously, the trade will be surprised to learn eventually that their wholesale business is already very good. Their new traveler, Mr. Crane, leaves for a trip to-morrow.

#### New Salesmen for Chicago.

Mr. T. G. Fischel, who has had an experience of 12 years in the retail piano business, with Messrs. Dyer & Brother, of St. Paul; Messrs. D. H. Baldwin & Co. and Mr. A. D. Coe, of Cleveland, Ohio, has engaged with the Chicago Cottage Organ Company, and will take charge of the retail department of their business in the city of Chicago. Mr. Fischel has an excellent reputation, and the Chicago Cottage Organ Com-

pany are congratulating themselves upon securing a man who will properly represent the merits of more particularly the Conover piano.

#### Gone to New York.

Mr. Chas. H. McDonald, the manager of the Pease Piano Company's branch store of this city, and, as is well known, an officer of the company, left for New York a day or two since for the purpose of being present at a business meeting held by the company in New York. He is expected to return to Chicago very soon.

#### A New Conservatory.

Creal Springs College and Conservatory of Music, Creal Springs; incorporators, Calvin Allen, C. S. Smith and T. W. Chamness.

#### No Doubt.

Although it is rather premature, there is scarcely a doubt that the W. W. Kimball Company will on the business of last year pay their regular dividend.

#### Moved.

The firm of Becker & Mack have secured the store No. 398 State street, and have already moved. The firm is temporarily embarrassed, but the matter, as explained to your correspondent by Mr. Becker, is that the action was simply taken for the purpose of protecting all the creditors temporarily. Mr. Gratz has possession of the store on a chattel mortgage, but Mr. Becker assures us that his concern will pay 100 cents on the dollar and that he will go East immediately and make the necessary arrangements to satisfy all who are interested.

#### A Pleasant Episode.

Thursday last was the 25th anniversary of Mr. Albert G. Cone's connection with the W. W. Kimball Company. By a combination of the members of the firm, including the "governor," as he is familiarly called by the other members of the firm, and the heads of departments down to the boy in the office, all united to do honor to Mr. Cone on this particular occasion, which they did by smuggling into his office during his lunch hour a very elegant pair of French vases, valued somewhere near the \$1,000 mark, and upon the return of Mr. Cone and in the presence of the employés Mr. E. S. Conway made a very impressive presentation speech, in which he referred to the many long years of faithful service that had been passed by Mr. Cone in the interests of the house and to the great esteem in which he was held.

Mr. Cone was very much taken by surprise, but in a few appropriate words acknowledged the gratification it was to him to be so kindly remembered by the people with whom he was so closely allied, and accepted the gift with the same spirit in which it was tendered.

It may safely be assumed that Mr. Cone will never have in his possession in his handsome house on Drexel Boulevard anything that will give him greater pleasure to contemplate than these beautiful vases, associated as they are with the memory of this occasion.

#### Young and Successful.

Mr. J. B. Thiery, who was formerly in the music business in the city of Chicago, and from which he graduated about five years ago to take a position with the W. W. Kimball Company as a salesman, has made a most decided success of his business. His last year's business is really most extraordinary. In fact his sales amounted to so much that it would be absolutely inexpedient to name the amount, as it would be almost impossible to credit it. There is but one salesman on the floor who equaled Mr. Thiery's sales. Mr. Thiery left for Europe to-day, and will be gone a period of three months. He goes from here direct to Genoa, Italy, thence for a tour through Switzerland, thence down the Rhine to visit his father and mother, and will include business in all the countries visited by him. On his way back he may stop in England.

Mr. Thiery has the entire confidence of his house, with whom he has now been associated so long, and for a man of his years, being still exceedingly young, we do not know of anyone who has been so thoroughly successful as he has been.

In his European trip Mr. Thiery will also have the great advantage of being able to speak several languages.

#### A Change.

Mr. Chas. F. Crane, who recently severed his relations with Messrs. Decker Brothers, of New York

city, as traveling salesman, has engaged in a similar capacity with Messrs. Steger & Co., of this city.

#### A Successful Salesman.

Mr. Charles Becht, the prevalent perambulator for the Popular Pease Piano, has been in the city of Chicago during the week. We do not mean to insinuate by calling Mr. Becht a perambulator that he has any wheels in his head, the proof of which is the fact that for several years he has been extremely successful in placing the goods which he represents with good people, and in satisfactory quantities to suit the houses with which he has been connected, and his success entitles him to be called one of the best road salesmen in the business.

#### A World's Fair Memento.

The W. W. Kimball Company have quite recently published a little brochure which more particularly relates to the Kimball goods in connection with the World's Fair. Mr. Albert G. Cone, the treasurer of the company, is more particularly to be credited with the compilation and the beauty of this little book, which contains a very fine picture of the members of the jury on pianos and organs, reproductions of the World's Fair medals, and beautiful cuts of Mr. C. M. Ziehrer, the Imperial Austrian court musical director; Mr. John Philip Sousa, of Sousa's Band; El Capitan E. Payen, director of the Mexican National Band; Mr. Emil Liebling, the concert pianist; Mrs. Marguerite Samuel, concert pianist; Mr. E. Ruscheweyh, Royal Prussian musical director; Mr. W. C. E. Seeboeck, concert pianist; Mr. Adolph Liesegang, the leader of the Columbian Exposition Band; Mr. Gustav Herold, Royal Capellmeister of the Prussian Garde de Corps Orchestra, together with the testimonials for their pianos which have been received by them from the previously named persons, and also a cut of the booth which they occupied at the Fair.

All in all this book is a very effective issue, and will have great effect in placing their articles of manufacture in many homes of prominent people.

#### The McCammon Traveler.

Mr. Geo. C. Adams, representing the McCammon Piano Company, of Oneonta, N. Y., has been in the city this week. Mr. Adams' trip has already occupied upward of two months' time, and will before his return take another month's time to finish. Mr. Adams reports good success through the South, and he expects like results from this month's work.

#### C. C. Taylor Again.

One would naturally suppose that the now notorious C. C. Taylor, who has been so many times exposed in the columns of THE COURIER as a fraud tuner, would change his name for something less notorious. However, it seems he is still at it, as it is only a day or two since that the Manufacturers Piano Company received a telegram from the Jesse French Piano and Organ Company, of Memphis, Tenn., asking whether this man C. C. Taylor was authorized by them to print their indorsement on the back of his card, THE MUSICAL COURIER being especially named for doubting the man's representations. As a matter of course the Manufacturers Piano Company replied to the inquiry by stating that Mr. Taylor has no authority to use their name in any way, and that they did not know the man.

This ought to effectually squelch Mr. C. C. Taylor in that neighborhood, but he may be heard of in some other place as Mr. T. T. Sailor, or some other alias.

#### The Manufacturers Piano Company's Traveler.

Mr. W. E. Dean, the genial traveler who has now been connected with the Manufacturers Piano Company since the time they began business, is in the city on one of his periodical visits. Mr. Dean has but little to say about the past year's business and in relation to future business; he simply says that his customers are looking forward to an improvement in the conditions of trade, which is simply the position he takes himself.

#### Chase Brothers' Annual Meeting.

The stockholders' annual meeting of the Chase Brothers Piano Company, of Muskegon, Mich., takes place on the third Wednesday in the present month.

#### Has Not Materialized.

Mr. A. H. Rintelman's stock of magnificent World's Fair pianos, which were to be received right away by the Revell concern in this town, have not yet made their appearance. The reason probably is







## THE HUPFELD-AUTOMATON CASE.

WE beg leave to acknowledge receipt of the appended communication from the Automaton Piano Company of New York city, which they request us to publish, together with the extracts from the official papers which are here also reproduced, as their evidence of the authenticity of their claims. The suit against Mr. Hupfeld, to which they make reference, was brought in Chicago last fall, and so far as we know never came to trial. The documents here given are presented exactly as sent us, without comment, as the matter may become an issue at law, and we have no desire to give more prominence to the claim of one side than to the claims of the other:

NEW YORK, January 5.

Editors Musical Courier:

We notice in your issue of January 3 a paragraph in which it is stated that the manufacturer of a mechanical device is contemplating bringing a suit against this company for infringement of patent. As such a statement is likely to injure this company we trust that you will give the following statement of the facts as they exist space in the next issue of your paper:

The Automaton Piano Company's device is manufactured under patents of long prior date to those owned by Mr. Hupfeld, and the only basis for the statement made by Mr. Hupfeld is the fact that an option for the purchase of the patents owned by Messrs. Grob & Co., of Leipsic, was obtained by Mr. Emile Klaber of this company. Upon investigation, however, of the said patents (such investigation being made by Grob's own attorneys, Messrs. Goepel & Raegener), it was found that the main claims in said patents had been refused on account of patents of prior issue, and for such reasons all negotiations were broken off. Mr. Hupfeld, who bought the business of Grob & Co., has been making threats to bring suit against this company, and last summer suit was commenced by this company against Mr. Hupfeld, restraining him from making such damaging and unqualifiedly false statements as he has been again making, he having said that suit had already been commenced.

The entire electrical device, and the many other improvements, which have really made this invention practicable, are fully protected, and the inventorship easily proven should necessity or occasion necessitate such proof. In the mean time Mr. Hupfeld's unbusinesslike conduct and empty threats have not interfered with the progress of the reorganization of this company, which we expect to have perfected in the near future. If Mr. Hupfeld persists in making damaging statements against this company we will doubtless find means of restraining him here, as we did in Chicago.

Yours truly, AUTOMATON PIANO COMPANY.

[Copy of official letter.]

DEPARTMENT OF THE INTERIOR,  
UNITED STATES PATENT OFFICE,  
WASHINGTON, D. C., December 4, 1899.

Subject—"Automatic Music Instruments."

Filed October 3, 1899. No. 325,905.

Emil Capitaine, care Goepel & Raegener, 280 Broadway, New York City.

Please find below a communication from the examiner in charge of the application above noted.

(Signed) C. F. MITCHELL,

Room No. 217. Commissioner of Patents.

Claim 1 is anticipated by the patent to Meritt Gally, 249,390, November 8, 1887, "Self Playing Isn't Pneumatic." R. T. Smith, 347,134, Aug. 10, 1896, "Keyboard Self Playing Attachments."

British patents 15,190, A. D. 1896, and German patent 40,787, and claims 2 and 6 by German patent 40,787.

Claims 1, 2 and 6 are rejected.

[Copy.]

In the United States Patent Office.

In the Matter of the Application of  
Emil Capitaine  
for Letters Patent for an Improvement in  
Automatic Music Instruments.  
No. 325,905. Filed October 3, 1899. Room .....

OFFICE OF GOEPEL & RAEGENER,  
ATTORNEYS AND COUNSELLORS AT LAW,  
Stewart Building, 280 Broadway  
NEW YORK, February 15, 1900.

To the Commissioner of Patents:

Cancel Claims 1, 2 and 6 and renumber the remaining claims.

EMIL CAPITAINÉ,

By F. C. Somes, Associate Attorney.

## Readjustment.

SCHMIDT & CO., piano hammer coverers at 312 and 314 East Twenty-second street, desire a readjustment of their business, and with that object in view will offer at public auction on Thursday, January 11, at their factory the entire stock of material and machinery.

This sale is merely a formality, which will place a value upon the business. Mr. Schmidt anticipates becoming the purchaser and will continue alone.

## Hardman & La Grassa.

WE have been able to secure a few additional items regarding this newly organized concern.

The firm name will be as given above, Hardman & La Grassa, and contrary to the general impression which now prevails, Hardman & La Grassa alone constitute the firm. Mr. Dowling at present is only interested to the extent of being employed by the firm.

Mr. Hugh Hardman desires to establish a business that can be perpetuated to the benefit of his grandchildren, a business that embraces the name of Hardman, and that name on the fall-board of a piano.

Mr. Hardman informs us that it is quite probable that simply the name "Hardman" will be used on the new pianos,

he claiming priority over all others in the use of that name. The firm will make three sizes of pianos—a 4 foot, 2 inch; 4 foot, 4 inch, and 4 foot, 8 inch case.

Mr. La Grassa is at work on the scales, which will be practically a copy of a piano which he made some ten years ago, and which has been in constant use since. This particular piano has a remarkably well preserved tone and is an excellent sample of Mr. La Grassa's scale drawing.

The new firm anticipate using three floors of the building at corner of Forty-fourth street and Tenth avenue until May 1, when two additional floors will be taken.

## Robt. M. Webb.

THE first set of piano hammers manufactured for Robt. M. Webb at his Brooklyn factory, under the superintendency of Edward T. Wolf, was ready for inspection on Monday last. The criticism passed upon this sample set by experts was highly creditable to Mr. Wolf's skill as a hammer maker.

Mr. Webb has 10 hammer covering machines now in operation, and by February 1 will have 10 more, as they are nearly completed and ready for setting up.

The trade have had attention frequently called through these columns to the Hartford Diamond Polish, a polish to be used on pianos and furniture and which has been tested and indorsed as being more excellent for a safe and easily applied polish. Robt. M. Webb has secured the exclusive sale to the piano trade of this polish, and hereafter application can be made to him for any needed.

Regarding the removal of Mr. Webb's stock of goods from his store in Third avenue to the Brooklyn factory, it has been abandoned, and instead the Brooklyn factory will be brought to New York. Mr. Webb has not decided upon a factory building as yet; several have been offered him, and it is a question of which one is the most advantageously located for both a salesroom and factory. The matter will be decided in a few days, and the change will take place May 1.

Mr. Joy, employed by Mr. Webb, has been very ill with pneumonia. He is slowly recovering and hopes to be about again within a month.

## Sold Hon. W. J. Gresham.

MR. FREEBORN G. SMITH is going mer- rily along selling pianos to all the big ones in Washington, D. C. On Jan 6 he received the following telegram:

Mr. Freeborn G. Smith, Brooklyn, N. Y.:

Received order to-day, and have delivered Bradbury upright grand, Hungarian ash, to Hon. W. J. Gresham, Secretary of State. W. P. VAN WICKLE.

## Announcement.

MESSRS. WEGMAN & CO., of Auburn, N. Y., take pleasure in announcing to the trade that they have taken into the firm Mr. W. C. Burgess, who has been with them for a number of years. He is well known on the road, and this will be good news to his many friends.

## Did Not Go Through.

IT was reported in THE MUSICAL COURIER of November 15 that Kapp & Co. had purchased the business of E. Fleischmann, deceased, who did a piano case manufacturing business at 280 Ninth avenue.

After Mr. Fleischmann's death the business was taken in charge by Mrs. Fleischman, who continued it awhile and then sold out to Kapp & Co. Kapp & Co., we have been informed, will be unable to make the prescribed payments on the purchase price, and the business reverted again to Mrs. Fleischmann, who is now conducting it at 331-335 West Thirty-seventh street, in the factory occupied in part by Colnberg & Vaupel.

Mr. Kapp is employed by Mrs. Fleischmann.

## Francis Ramacciotti.

MR. RAMACCIOTTI feels that he has little cause for complaint as far as the result of his 1893 business is concerned. He did very well indeed, in spite of unusual hard times, both with his covered strings and engraved panels.

This latter industry is a new one for Mr. Ramacciotti, but one that has been growing rapidly since he took it up. In both the sawing and engraving of panels only men of experience are employed, and all work is smoothly and artistically performed. His place of business is at 162-164 West Twenty-seventh street.

—The music store of James Lewis on Pynchon street, Springfield, Mass., was broken into recently at night, the thieves crawling through a transom, and two harmonicas and a banjo were stolen.

—Another new enterprise, though not of exceeding magnitude, is seeking admission to St. Paul, and at the same time Minneapolis and one other city is making overtures to the promoters. It is the Chicago Automatic Music Company, and is represented by R. J. Pennell, who is to be the manager of the establishment here. The company has quite a large factory in Chicago, and its idea is to establish a branch here, with jurisdiction over the country west to the coast. Its product is of the nickel-in-the-slot character, operated by electricity in storage batteries, and its promoters claim that they will, if prices are right, be able to throw considerable business to local electrical companies that now goes to the East. The new company wants additional capital to the extent of \$5,000, of which \$3,500 has been subscribed.—St. Paul "Dispatch."

## One Union for the Country.

All Church Organ Makers Must Join the New York Body.

THE Journeymen Church Organ Builders' Association is the only trade union of its kind in the United States. There is only one union for the trade in the country. The union has members who work in nearly all the big cities in the land. The organization takes in only church pipe organ makers.

The union was organized in this city on May 24, 1886. At present there are about 200 members. The initiation fee is \$2, the monthly dues are 40 cents. The organization pays a sick benefit of \$5 while the beneficiary is ill. In case of death an assessment of \$1 is levied upon every member in good standing, and the whole amount given to the heir of the deceased member. When a wife dies a tax of 50 cents is placed upon the members.

The members work 10 hours a day, except on Saturdays, when the shops close at 4 o'clock. The wages range from \$3 to \$5 a day. Overtime is paid at the regular rate, Sunday work being counted extra. When men are sent out of the city the employers must pay all expenses. The number of apprentices is not limited, but all learners must serve five years.

The union meets every fourth Friday evening at Stamford Hall, 154 East Forty-second street. While there is no restriction as to age, &c., all applicants for membership must be American citizens or declare their intention of taking out naturalization papers.

The union is independent of all affiliations with other labor organizations. At a recent meeting the following officers were elected for 1894: F. H. Symmes, president; Geo. F. Werner, vice-president; John J. Smith, financial secretary; Geo. Eifert, treasurer; J. B. Fackler, recording secretary; Val Dietrich, sergeant-at-arms; trustees, E. H. Smith, three years; G. F. Goeller, two years; F. King, one year.

## The Trade.

—Mr. Geo. H. Smith, a Wissner "hustler" at Flushing, Long Island, was in New York Monday.

—Mr. Handel Pond, of Ivers & Pond Piano Company, Boston, was in New York last week.

—Mr. Rufus Blake, of the Sterling Piano Company, Derby, Conn., spent a few days in the metropolis last week.

—Geo. B. Oglesby, who has been running a store at Coatesville, Pa., has moved to West Chester, Pa.

—James W. Eicholtz & Co., of Gettysburg, Pa., have sold out to G. E. Spangler. Mr. Eicholtz will locate in Chicago as a traveling man.

—James M. Starr, of Richmond, Ind., has been in the city. He is at present in Philadelphia, but expects to return to New York in a few days.

—Mr. L. E. Thayer, representing the Fort Wayne Organ Company is stopping in New York. He is on his way to London and will sail the latter part of this week.

—The Washington, N. J., "Tidings" says that the Needham Piano-Organ Company, having stopped work for a week to take an inventory, started up on January 8 with a full force, many new men having been given employment as well as the entire old crew.

—Mr. Irion, who has been employed for the past five years in the office of Decker Brothers, has taken a clerical position with Steinway & Sons. It is said that Mr. Irion will not be connected with the piano department.

—Mr. E. H. Jones, who recently purchased the rights to manufacture the Begiebing-Battell piano, which was assigned to Mr. Wm. Collard last August, has sent out the first piano from the reorganized factory.

—Judge Wales, of the United States Circuit Court, has made an order in the case of the defunct Theodore C. Knauff Organ Company, of Newark, whereby the workmen will get the wages due them aggregating \$2,500.

—About 9 o'clock on Wednesday night, December 30, M. A. Jackson, the music dealer, was held up by masked robbers when on Main street near his home, and relieved of \$18 in money. There were three or four men in the gang, and upon receiving the cash demanded made good their escape.—Los Angeles, Cal., "Times."

—The company at Bellaire, Ohio, which proposes to manufacture and sell the glass mandolins, have had a number made at Rodefer Brothers' glass works, and are having them decorated at Martin's Ferry. The instruments make fine music, the tone being as good as the highest priced mandolins, and it is quite probable they will become quite popular.—Wheeling, W. Va., "News."

—In the suit of Nicholas Le Brun v. Emile Boulanger, assignee, the judgment of the lower court was confirmed. Defendant was assignee of the N. Le Brun Music Company. When he filed his final report and asked to be discharged plaintiff prayed a rule to show cause why he should not be dismissed. It was alleged that defendant had failed to schedule certain property as assets and that he had taken credit for unnecessarily large expenses and had sold the good will of the concern and its uncollected accounts without reporting to the court. Defendant replied that the property not scheduled (the principal point of controversy) was mortgaged to him and had been sold after due notice. The court dismissed the rule and directed the assignee to readjust his account and make an additional dividend. When this was done the assignee was discharged.

The Court of Appeals says that while the mortgaged property should have been sold by defendant as assignee and credited to him as mortgagee by the Circuit Court, it appears from the evidence that the property brought a fair price, which was duly credited upon the notes secured by the mortgage; that the mistake is merely one of form and is not sufficient cause for the dismissal of the assignee.—St. Louis "Republic," January 3.

—Albert Martin was held for examination in the Jefferson Market Police Court on January 2 on a charge of stealing a gold watch and chain from Martin Jansen, a clerk in J. & C. Fischer's piano factory. Jansen was on Eighth avenue and twenty-fifth street when Martin and another man jostled against him. Jansen did not realize at once that his pocket had been picked. When he did he raised a hue and cry and Policeman Pyle, of the West Thirty-seventh street station, ran up. Pyle ran after Martin and the latter passed the watch to his companion, who escaped. Pyle captured Martin after a chase and locked him up.—New York "America."

WANTED—Immediately, an action regulator and finisher for out of the city. Good, steady job guaranteed to first class man. Address: F. M. S., care THE MUSICAL COURIER.



## HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticise advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

### HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. XII.

It will probably take greater effort to sell pianos this year than it did in the first part of 1893, but I believe that it will be mainly a question of effort. Good, judicious, intelligent advertising will help.

I do not remember when anything was so persistently advertised and "boomed" as "hard times" have been during the last six months. Not only have the newspapers lent their news and editorial columns to this purpose, but many advertisers have used the idea in their announcements, "Owing to the hard times," &c., "Money is scarce," &c., "Don't trust the banks, but put your money into," &c. Why, it was enough to make a miser out of a spendthrift.

You know that many people can be made to think themselves sick. Even the best of us conclude that we "don't feel just right" if half a dozen friends tell us we "don't look well," or we're "getting thin."

Let your advertising have an upward tendency. Look on the bright side. When people ask how business is be buoyant, cheerful, hopeful; tell them "first rate." Lie a little if you have to. Remember that nothing succeeds like success, and that next to success is an appearance of success.

When money is peeping out of a man's pocket don't scare it back with a doleful face and a melancholy ad. "Look pleasant and smile a little," as the photographer tells us to do.

Thomas Goggan & Brother, of Galveston, send me this reading notice:

#### WHEN BLIND

##### Leads Blind They Both Fall into the Ditch.

This proverb ought to be remembered by piano purchasers who confessedly know nothing about a piano.

The buyer naturally asks questions of the seller, but ignorant as the buyer may be, the seller or his agent is in many cases infinitely more so. Many agents being employed nowadays on account of their talking powers, regardless of their obvious want of technical knowledge about the articles they are asked to sell.

When the buyer asks information from such a source it is clearly a case of the blind leading the blind.

To avoid such trouble, our fatherly advice to purchasers is to buy from houses of established reputation and knowledge; houses that employ travelers who are "up" in the business as well as in talking; houses of respectability and responsibility, who will treat you well from principle, not from expediency; houses like

THOS. GOGGAN & BRO.

There is a big lot of hard sense in it, but I would suggest that treating people well is not only honest, but expedient. It pays to treat people well. The seller ought certainly to know all about pianos. The American public is an animated question mark whom it pays to be able to answer correctly.

Clough & Warren Organ Company send out a circular advertising "Sunshine for Little Children," and two engravings for 29 cents. They head it "\$1.25 for 29 cents."

That sort of thing smacks unpleasantly of dry goods or clothing. It is not even sufficiently dignified for such an instrument as Clough & Warren Company make. I think it has a tendency to belittle their business.

The book and pictures are very pretty and no doubt many people will be glad to get them, but the scheme is old and has been used by retail houses for years.

For my part I do not believe in "left handed" advertising. A direct, business like medium like the newspaper will always bring the best return. I do not believe that circulars, calendars, books, match safes and what not ever sold very many goods to a consumer, and I

know from expensive experience that trade papers pay better than circulars.

Here are suggestions following my idea:

## We've Heard Lots of Talk

about "hard times," but we haven't seen any evidence of it ourselves.

Really we have sold rather more pianos than usual. May be it is because people recognize a piano as a good investment. May be they see plainly that \$10 a month put into a good —, —, —, or — piano is just so much saved.

Whatever the reason is we have sold many pianos. Why haven't we sold you one? If it's our fault tell us, and we will try to find the remedy.

**JONES & CO.,**  
Pianos and Organs,  
217 SMITH STREET.

## You Can't Eat a Piano.

It won't keep you warm, and you can't live in it, so it is in some sense a luxury.

But if everybody lived merely to eat and sleep, what would life be worth?

Imagine all the music in the world silenced forever! Would life be worth living?

Do your part to perpetuate music. Have a piano in the house. Have a —, —, —, or a —.

\$10 a month will do it.

**JONES & CO.,**  
Pianos and Organs,  
217 SMITH STREET.

### NOTICE.

WE respectfully notify piano and organ manufacturers of this country who have had any correspondence with the firm of the name of Harrison & Co., of London, England, to apply at this office for information before shipping any goods to that firm or agents of that firm.

### A Chance.

A PROMINENT Southern firm wishes to sell their sheet music and book business. Old established business. Annual sales \$15,000. Well selected stock on hand, about \$7,000. An enterprising man can make money out of it. Address, "R," care of THE MUSICAL COURIER.

## Can Women Afford to Be Piano Tuners?

By C. H. CLEMENS.

IN THE MUSICAL COURIER of the 6th and 13th of December Mr. Karl F. Witte elaborately discusses the question, "Can women be piano tuners?" Mr. Witte gallantly comes to the support of the proposition of "Women as tuners." It is not the purpose of this article to dispute his conclusions; on the contrary, the writer can see no reason why women cannot become experts in any avocation that is possible for man, provided they have the physical ability, and, if in mechanics, the requisite natural mechanical taste and inventive faculty, with time to develop and mature such qualifications.

The element of superficial knowledge and experience so frequently evident in many representatives of the various professions and trades in our country is nowhere so common as among piano tuners. No mechanical business is so abused by pettifoggery as piano tuning and repairing, and for the important reason that comparatively few piano owners judge critically of tuning or know whether their instruments are properly treated by the tuner in regulating, until possibly premature failure of the piano may show itself as a result of continuous defective work by the tuner.

We certainly have no moral right to take advantage of the ignorance of others in any special art to impose upon them. When a public writer encourages any class of novices, male or female, to assume the responsibility of the most important and particular work of the craft, viz., custom tuning, it is evident that he is dominated by either ignorance of the business or indifference. The country is full of half taught and half trained tuners. Many a well meaning young man with musical ability is led to believe by some unscrupulous tuner that at an expense of \$100 or more he can by a few weeks instruction be qualified as a competent tuner, and at the expiration of the time is given a certificate of competency and turned loose upon the public to get his practice upon pianos when he is fortunate enough to find work, charging for it the full price of an expert man, instead of paying for the privilege, and often it should be for damages. The success of such men at the best is always evanescent. Honest and faithful to the best of their ability though they may be, they find themselves superseded by more competent men, and often crowded from one locality to another, forming no reputation in any, simply because they did not take the proper time and training at the outset.

There are two important reasons why so many men who undertake tuning fail in their efforts:

1. Want of natural mechanical faculty or adaptation to a mechanical business.
2. Want of sufficient time for training and practice under competent instruction.

A naturally correct ear is very important, but natural mechanical gifts are equally so. An ear of medium sensitiveness can be developed and made a success; but mechanical stupidity is incurable. Many tuners who temper and tune beautifully are a failure in regulating and repairing. Such men should never be trusted with custom work. They do well in a wareroom or factory with a corps of other workmen, to whom they can apply if need be for suggestions in regulating and repairing.

Mr. Witte evidently is not a tuner—at least not an expert tuner—neither has he a very extensive mechanical experience in any direction. He assumes, in common with many others, that a woman only needs the experience to qualify herself as an accomplished tuner that she might require to expertly manipulate a sewing machine or a typewriter. On the contrary, many years of training and experience are requisite to qualify a tuner for doing any repairs that can be done outside the factory.

The fact that in our highest grade piano factories expert tuners are among the highest salaried men in the establishment, commanding from \$1,800 to \$2,500 per year, should be conclusive evidence that the art of tuning is not born of six or twelve months' experience. If we cannot find the proper standard in our high class piano factories to whom shall we go? If the art in its excellence can be attained by a few months' instruction in tuning and a slight knowledge of the mechanism of the piano, cannot our factories man (or woman if you please) their tuning departments at much less expense than at present? Surely they would do it if it were possible.

When the writer was a young man he resolved to "learn piano tuning," and to that end started for Boston in search of an opportunity. He went directly to the famous establishment of Chickering. Mr. Jonas Chickering, the founder of the house of Chickering & Sons, was then living and was applied to, the writer supposing that a few months practice added to his familiarity with the violin and 'cello all that was necessary.

Mr. Chickering was one of nature's noblemen, always ready with a kind word to young men just entering the strife of life, however green they might be. After learning his caller's business he replied that he had no vacancy in his tuning department at that time, but, offering a seat, intimated that he might be of some service by way of

advice, which was gratefully accepted. Mr. Chickering earnestly discouraged the writer's enterprise, except with a view to a complete mastery of the art; "and," said he with much emphasis, "you need not think of accomplishing that in less than five or six years' time." His advice, though a great surprise, was received with due respect and subsequently rigidly adhered to. There is no reason why tuning and repairing pianos can be more easily acquired now than thirty or forty years ago, but, on the contrary, the exactions upon tuners are far greater than then, on account of the heavier stringing and the introduction of three stringed uprights with far more complicated actions than the old two stringed squares.

It is not in the interest of the musical public to encourage any class of persons, male or female, to trifle with property so valuable as pianos by experimenting, for experiment it certainly is when, in the language of Mr. Witte, the operator only has "some knowledge of piano construction and mechanical skill for a few repairs," presumably a small "knowledge" and very limited "mechanical skill."

What about the "many" repairs that so often confront the tuner, requiring days of work to remedy the demoralized condition of the instrument? Our tuner with "skill for a few repairs" would have to advise the expense of sending the piano to a piano factory or repair shop, or undertake to repair it himself, with the risk of making bad worse.

We men are accustomed to yield to woman the palm for moral excellence and integrity. A woman with a sensitive and conscientious nature would naturally desire to excel if she entered an avocation hitherto monopolized by man, and her success would require that she be the peer of any competitor, therefore it is absolutely essential that to be successful in tuning she learn the business as it only can be learned by years of experience if she expects to make a success in custom work—wareroom employment would be another matter; therefore it is a serious matter to advise the adoption of tuning with a view to doing custom work, basing the qualifications therefor on a few months' instruction in a factory or elsewhere.

It may be proper to say that this article has intended to deal with tuning from the standpoint of the highest standard of excellence, artistic tuning, the only proper standard for cultured musicians. It cannot be denied that many unskilled tuners support themselves by their work, but as a rule they must depend upon a class of customers who are not discriminating, or they must visit localities where they may be employed for want of a better. We are discussing this question of women as "tuners" upon the high ground

of "the best or nothing"—and no woman would succeed on any other, for the average intelligent, sagacious and self-respecting woman makes a poor pettifogger. Instead of "Can women be piano tuners?" let us substitute "Can women afford to be piano tuners?"  
AURORA, Ill., December 30, 1893.

#### World's Fair Pianos.

QUITE a few of the specially cased pianos built for the World's Fair display are still on the hands of the manufacturers. This probably would not have been the case had times remained normal. We have gone through a Christmas season when such stock usually finds customers, and still the pianos remain to adorn ware-rooms.

Decker Brothers have one of their gold pianos now on exhibition in their Union Square show window. It attracts much attention, and the firm will doubtless get much advertising at a nominal cost, besides a future sale of it to a sightseer whose eye it arrests. The piano was built for the Fair display, but never exhibited, as Decker Brothers withdrew from the Exposition, as everyone knows.

Wm. Knabe & Co. are exhibiting their \$10,000 grand in their Fifth avenue warerooms. This magnificent piano, described at length in these columns before, attracts many people and none grow weary dilating on its beauties.

Sohmer & Co. have disposed of their gold piano, which is probably the best known single instrument in the United States. It served its purpose, and has gone its way into daily use.

The Julius Bauer grand is on exhibition in the ware-rooms of the company in Chicago. Its beautifully carved medallions every one who saw it will remember. It was an object of special note at the Fair.

Other manufacturers who made special cases, such as Chickering & Sons, Bush & Gerts, Mason & Hamlin Organ and Piano Company, as well as those who manufactured but did not exhibit, have most of their instruments on their hands. It is good stock, however, and salable as soon as times become normal.

#### Important.

A N established branch house doing a good business in the city of Chicago desires to join with one or two Eastern responsible manufacturers in joint branch warerooms. All particulars will be given on application to "B," care THE MUSICAL COURIER, 226 Wabash avenue, Chicago, Ill.

## Do You WANT

A TUNER . . .	} T O S E L L	Pianos,
A SALESMAN . . .		Organs,
		Sheet Music,
A TRAVELING MAN		Musical Merchandise?

## DO YOU WANT A PLACE.

AS TUNER . . .	} I N A	Piano	H
AS SALESMAN . . .		Organ	O
		Sheet Music	U
AS TRAVELING MAN		Musical Merchandise	E

## WANT AND FOR SALE "ADS."

\$2.50 FOR ONE ISSUE.	} Answers Forwarded Free of Charge to Ad- vertisers.
\$3.50 FOR TWO ISSUES.	
\$5.00 FOR FOUR ISSUES.	

## THE MUSICAL COURIER CO.

19 Union Sq., West, New York.

## CASH WITH ORDER.

**M**ESSRS. MASON & HAMLIN beg to announce that they have just received the following letter from Monsieur

# ALEXANDRE GUILMANT,

The great French Organist, concerning the

# LISZT CHURCH ORGANS.

New York, October 21, 1893.

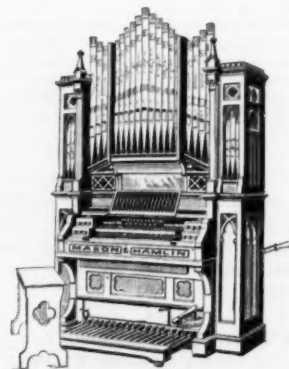
*I thank you very much for showing me your excellent instruments. I have experienced great pleasure in playing your Organs. The instrument (Liszt Organ) with two manuals and pedals is of beautiful tone and will be very useful to persons wishing to learn to play the Great Organ.*

*Accept my hearty congratulations and allow me to express my best sentiments.*

Very sincerely yours,

ALEXANDRE GUILMANT.

To Messrs. MASON & HAMLIN.



#### SUPPLIED TO—

HER MAJESTY QUEEN VICTORIA,  
HER IMPERIAL MAJESTY EMPRESS FREDERICK,  
HER IMPERIAL MAJESTY EMPRESS EUGENIE,  
THE SULTAN OF TURKEY,  
OSCAR, KING OF SWEDEN,  
WESTMINSTER ABBEY, &c., &c.

EMIL PAUR,  
ANTON SEIDL,  
WALTER DAMROSCH,  
ARTHUR NIKISCH,  
THEODORE THOMAS,  
WM. L. TOMLINS, &c.

Dr. STAINER,  
GEO. W. WARREN,  
Dr. WM. MASON,  
DUDLEY BUCK,  
WM. C. CARL,  
S. P. WARREN, &c.

## Mason & Hamlin Organ and Piano Co.,

BOSTON.

NEW YORK.

CHICAGO.

KANSAS CITY.



**CLEVELAND FOOTE, Agent, 47 Broadway, New York.**

### The Care of Warerooms.

It is surprising how few dealers keep their warerooms in good shape. The piano trade is a gentlemanly trade, requiring the services of gentlemen, and the surroundings should be such as gentlemen delight in. Ladies are the main customers, and the gentler sex are especially used to neatness. Do we find neatness in the average wareroom?

How often can you brush from a piano fall board a month's coat of dust?

How seldom can you find a piano top free from dust?

Frequently this is the case in large city warerooms and in a greater degree the rule in country warerooms. Sales are spoiled by too great a quantity of dust on a piano case or too large a deposit of dirt on its keys. To a sensitive person dirt is abhorrent and sensitive people frequently buy pianos.

How can a dealer who washes his face and hands every morning neglect that important duty for his pianos? If he has the services of a porter it is almost criminal negligence that he does not keep this man up to duty.

What would you think of a jeweler whose diamonds were set in a case of dust? They would be diamonds, but the setting would keep you from buying. Still a diamond covered by dust does not look as bad as a grimy piano case.

Pianos should be dusted frequently during the day. The varnished surface is so bright that each atom of dust shows plainly, and there are several hundred atoms in each cubic inch of air every hour. In some stores it is the rule to dust as soon as sweeping is through with. The dusting is done hurriedly and the dust brush put away for the day.

Dust does not settle in a few minutes, and it is hardly begun to be precipitated before the careless porter sweeps his brush about. After this worthy is through, the dust begins to settle in earnest and covers everything. Along comes a sensitive lady customer. She places her hand on the piano top, receives a thumb and forefinger full of dust, becomes disgusted, and flees.

This is no idle talk. Pianos should be dusted frequently and kept entirely free from dirt. Again the keys should be washed and all thumb marks removed each day.

Pianists cannot play on dirty keys. Their finger tips are hypersensitive and cannot stand dirt. It shocks them.

It is folly to let stock remain in such shape that it repels custom. That goes without saying. So much for care of pianos.

How about floors of warerooms? There are some dealers who allow their porters to scrub wareroom floors during business hours, and some of these dealers own city stores too. The porters will move all pianos to one side and then, with pail, water, soap, mop, rag and broom proceed to make the floor wet, so that you have to step over the damp or sudded portion to get to another part of the room.

This is not so bad for men, but ladies with fine skirts have to lift their draperies while they plant their thin soled shoes on wet and soapy portions of floor. A nice condition in which to have a wareroom, just as a carriage rolls up and a fashionable lady comes in with a lady prospect. The fashionable lady has brought her companion in just for friendship (and commission) sake. Do you think the lady prospect purchased a piano there, and that the fashionable lady received her commission? No sir, Bob! Both went away disgusted, while the dealer was out a sale, and in a commission. Perhaps he was better off, judging by some commissions we hear of.

Warerooms should be cleaned before 9 in the morning or after 6 at night, and they should be thoroughly cleaned at that time. If you can't do it yourself hire some one to do it for you; then see that it is done, and if you cannot remember to look to such an important thing hire a good sized boy to remind you of it. See that it is done.

Stock should not be moved during the day time, and when it is necessary to have your carmen in the store choose a time when their burly shoulders are least likely to be seen by customers.

Walls and ceiling should receive as much attention as floors, which should be spotless. It is mistaken economy to leave walls poorly papered for 6,924 years or to have a whitewasher of centurian age tell a legend about the whitening of your ceiling, which his great grandfather once claimed to have done. Extreme cleanliness should be apparent to the customer just as soon as she opens the door, which by the way she should not be obliged to do; a boy costs but little for this polite attention. To digress—

this is a little matter in which Chicago is ahead of New York.

It seems unnecessary to say that salesmen should not appear in warerooms without their coats. Yet this is done every summer. Would a salesman take off his coat in a ladies' parlor? Should the lady call at his home, would he not put on his coat before receiving her? Is not this politeness more imperative when dollars are at stake than when society's formalities only are to be observed? This may seem a digression from care of a wareroom, but that subject covers everything appertaining to the store, as Wilkins Micawber, Esq., would have said—and what is not the chief object in the warerooms if it is not the salesmen? Some of our handsome salesmen would feel insulted should we intimate otherwise.

Cleanliness should be the motto of all well regulated warerooms. The Godliness will take care of itself as it is not a marketable commodity. Let us see greater care shown in warerooms. Let 1894 be a year without dust. Dust up.

## Six Millions

Of capital owned by the firms buying—and selling, too—the Claflin Piano. The sudden development of orders astonishes the proprietors of the

**Claflin Piano Co.,**

New York:  
517-523 West 45th St.

NEW CATALOGUE READY.

Competition and increased business have not only improved the quality but reduced the price; and we think, in view of these facts, coupled with our recent brilliant success in England, that we are entitled to even a larger share of your generous patronage.

# HARDMAN LEADS THE WORLD. PIANO

**HARDMAN, PECK & CO., Manufacturers,**

Factories: 11th & 12th Aves., 48th & 49th Sts., New York.  
Warehouses: Hardman Hall, Fifth Ave. & 19th St., New York.  
NEW YORK. CHICAGO. LONDON.

## GORGEN & GRUBB,

(Successors to F. FRICKINGER), Established in 1837,

MANUFACTURERS OF

## PIANOFORTE ACTIONS.

Grand, Square and Upright.

NASSAU, N. Y.

Mahogany Veneers are our specialty. We carry at all times a very large stock, probably the largest to be found anywhere in the trade, and we solicit a visit from buyers when in this market.

We carry also a full line of all other veneers, both sawed and shaved.

WM. E. UPTEGROVE & BRO.,

Foot East 10th Street, New York.

**A. K. SMITH,**

## Piano Hammer Coverer,

330 MAIN STREET,

CAMBRIDGEPORT, MASS.

## HERRING, HALL,

## MARVIN CO.

RECEIVED

HIGHEST AWARDS AT

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Fire and Burglar Proof

## SAFES,

Bank and Deposit Vaults,

Cabinet and House Safes.

SALESROOMS:

365 & 367 BROADWAY,

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world. Splendidly illustrated. No intelligent  
man should be without it. Weekly, \$3.00 a  
year; \$1.50 six months. Address MUNN & CO.,  
PUBLISHERS, 361 Broadway, New York.

## JAMES BELLAK'S SONS,

1129 Chestnut Street,  
PHILADELPHIA, PA.

AUFFERMANN'S

## STAINED VENEERS,

234-238 East 43d St., New York.



## ALBANY ITEMS.

THE Albany "Times-Union" of December 23 last published a little couplet, which the Gray Brothers, proprietors of the Boardman & Gray pianos of that city, were highly pleased with. It runs as follows:

"Where are you going, my pretty maid?"  
 "To Boardman & Gray's, kind sir," she said.  
 "Why Boardman & Gray's, my pretty maid?"  
 "Because their pianos are the best," she said.  
 "Their name is of the highest grade,  
 They take the lead where e'er they're played,  
 And put all others in the shade."  
 "Where are they sold, my pretty maid?"  
 "All over the country, sir," she said.  
 "Their Albany store is in the Arcade."  
 Then straightway for their store she made,  
 And viewed the stock there displayed.  
 Then very quickly closed a trade  
 And went away a happy maid.

We used to hear frequently of the Boardman & Gray pianos during the continuance of the World's Fair, for their showing there was exceedingly creditable from a manufacturer's standpoint. The instruments on exhibition were most of them disposed of at private sale at the termination of the Fair. One of the most expensive ones came to New York city, one or two were sold in Chicago, and so on.

At a recent concert given in Albany a Boardman & Gray grand and a concert grand of one of the most prominent makes were played together in a composition for two pianos. The Gray brothers complained to the writer that a petty and contemptible trick, in which a piece of a horn comb formed the principle feature, was discovered to have been imposed upon their instrument to the detriment of its tone quality. They have endeavored to ascertain from whom the annoying knavery emanated, and will make it warm for the party if discovered. Such pickayune methods in competition are open to the severest criticism and denunciation.

It was noticed in THE MUSICAL COURIER of recent date that Boardman & Gray had taken additional quarters in the old McCammon shop on Broadway and would manufacture a cheaper grade of pianos to be sold in conjunction with their regular goods. They have wisely abandoned this project, and will in the future as in the past give their entire attention to the Boardman & Gray pianos. They have a line of beautiful instruments in their warerooms, of recent construction, embracing some new ideas, which will be found worthy of consideration by the dealer and the musician.

## R. W. Tanner &amp; Son.

For several years the above firm has been making a specialty of a mouse proof pedal foot, which has been acknowledged by the trade universally as a good thing, and their sales have been large.

Several supply houses have manufactured an imitation of these pedal feet and sold them.

Tanner & Son last fall employed a sharp attorney from Camden, N. J., one who makes patent litigations his special business, and with very little difficulty succeeding in obtaining a written agreement from all of these parties to purchase in the future from them all that they sell. This arrangement is perfectly equitable and is due Tanner & Son. The invention is a valuable one and they are entitled to all benefits arising from the manufacture of the article. As a matter of curiosity we wonder how many anti-friction casters have been placed upon the market at different times and have proved impracticable and failures. A good many, as those in the trade are aware. R. W. Tanner & Son gave to the piano trade about a year ago an anti-friction caster that was perfection. The sale for it was placed with Robt. M. Webb, of New York, and from the way orders poured in it seemed as though the piano manufacturer had at last found a caster to his satisfaction. Mr. Webb couldn't begin to fill orders. Tanner & Son were employing their utmost capacity to supply Mr. Webb. Prospects were most favorable for a large business, when the misfortune of a great fire destroyed the foundry, patterns and everything connected with the Tanner anti-friction caster; wiped it out of existence. Business was suspended with Mr. Webb so far as this line was concerned, and Tanner & Son started in again at the beginning. They have now completed a new set of patterns. The foundry which was burned has been rebuilt, and within a couple of weeks the Tanner anti-friction casters will again be ready for distribution.

The brass mountings used on the catafalque at the

obsequies of the late Bishop McInerney, of Albany, were furnished by R. W. Tanner & Son.

## Marshall &amp; Wendell.

At about the time of the reorganization of the old house of Marshall & Wendell, when Mr. McKinney took hold of its affairs, something like two years ago, the business from lack of sufficient capital had dwindled down to less proportions than the quality of the instruments and the good name of Marshall & Wendell would seem to warrant. Within the two years and under the impetus of fresh blood and money the affairs of this old time concern have wonderfully improved, and had it not been for the extraordinary business depression which has visited the country during the past year Marshall & Wendell would have been in a thoroughly satisfied state of mind. As it is they are complaining less than most any concern that we know of. The factory is running on partial time and they are manufacturing on orders already taken.

The Marshall & Wendell pianos are placed on the market to give the dealer an instrument which can be sold for a moderate price or rented advantageously.

Their small size is particularly adapted for renting and we have seen them in several warerooms lately where they are used expressly for that purpose. The larger sizes are desirable sellers as medium priced instruments. The cases are plain, but handsomely finished; the tone is musical, and they are right through reliable instruments. A new style is under way; it will be known as No. 26—a 4 foot 9 inch case, and the best piano they have ever turned out.

## About the City.

Cluett & Sons now have the advantage of a practically new home, the building which they are occupying having been entirely rebuilt. The front has been enlarged and the windows are single plates and trim up handsomely.

They will occupy the second floor for their second-hand pianos.

Cluett & Sons have lately taken up the Wissner pianos and propose to push them in their Troy, Albany and other branches. They tested the Wissner for about six months before deciding to add that make to their line. They have proved so satisfactory in all particulars that they will handle them in large quantities.

\*\*\*\*\*

Frank Thomas reports the sale of small musical instruments and sheet music the largest this past year that he has ever had. It was specially good during December. The piano and organ trade he could not say as much for. What trade he had was mostly in the medium grade goods.

Mr. Thomas has a complete stock of Knabes, Stecks, Sohmers and others of a cheaper grade on hand, and lives in the anticipation of a fair spring trade.

\*\*\*\*\*

Nearly all of the old piano makers are personally acquainted with John O. Montignani, himself one of the old timers, and will regret to know of his very serious illness.

Mr. Montignani was stricken with paralysis about December 1, while in Albany, and now lies in a semi-conscious condition, with no hopes entertained for his recovery. He was last connected with the Foster Piano Company, of Rochester.

## Nearly 20,000,000 Tuning Pins.

HAMMACHER, SCHLEMMER & CO. inform us that they imported during 1893 1,300 cases of tuning pins, each case containing 15,000 pins. While pins are only an item in their business this item is a great index to their operations in the piano hardware line. The business of the firm is constantly growing, and while they only supply hardware and wire to the piano trade, their sales amount to enormous figures.

## That Christie Deal.

NOTHING definite regarding the new Christie piano factory has been obtainable. The facts are that M. J. Christie, who left the Colby Piano Company over two months ago, will manufacture pianos, and that he will manufacture pianos in Erie, Pa. The rumors are that he has leased the old Shaw factory, that he has bought the old Shaw factory, that he has leased the old Burdett organ factory, that he has bought the old Burdett organ factory.

—The Brattleboro, Vt., "Reformer," says that the E. P. Carpenter Company's organ factory at that place, is one of the few in all the United States that have run full time all during the summer and fall.

## OBITUARY.

## L. I. Seeley.

THE many friends of Leverett I. Seeley were grieved yesterday morning to learn of his sudden and untimely death. Mr. Seeley was several days ago confined to his home with a severe cold, but it was not regarded as anything serious. He grew worse rapidly, and the cold developed into pleurisy and pneumonia, which were followed by heart failure and caused death.

Mr. Seeley was born in Balston, Saratoga County, N. Y., and was in his 46th year. He came to Scranton from Albany in 1879, becoming piano tuner and salesman for N. A. Hulbert. He remained in that capacity until April, 1889, when, with Mr. Stelle, he commenced business on Wyoming avenue under the firm name of Stelle & Seeley. Mr. Seeley's wife died a few years after coming to Scranton. Several years ago he married Miss Grace Jordan, by whom he is survived. William, a son by his former wife, also survives him, but will not be able to attend his father's funeral, on account of being on a ranch in Montana situated so far from a telegraph station that the news of his father's death cannot be communicated to him in time to get here for the interment.

Mr. Seeley was one of the best known, most popular and highly respected business men of Scranton. He was a man whose warm, generous nature won for him the esteem and respect of his many friends. He was a man devoted to his home, his church and his business, and by all who were fortunate enough to enjoy his personal acquaintance he will be sadly missed. Mr. Seeley was second lieutenant of company D, Thirtieth Regiment, and was one of the best liked men in the command. He was a member of the Improved Order of Heptasophs, and was besides, a staunch member of the Penn Avenue Baptist Church, where he was recognized as a zealous Christian worker, always willing and eager to alleviate suffering, or to speak a word of good cheer to discouraged friends and acquaintances.

The funeral service will be held to-morrow afternoon at 2 o'clock, at the Penn Avenue Baptist Church, and Mr. Seeley will be buried with military honors. The city companies of the Thirtieth Regiment will attend the funeral. —Scranton, Pa. "Tribune," Jan. 3.

## Mrs. Margaret Weitz.

Mrs. Margaret Weitz died yesterday at her home in Yonkers, N. Y. She is reported to have left an estate worth \$2,000,000. Her husband is superintendent of the Estey piano factory. Mrs. Weitz inherited her money from the Briggs and Jones estate. She leaves two children—a boy five years old and a girl twelve.—New York "Herald," December 31.

## Christian Hartman.

Christian Hartman, the pioneer violin and guitar maker, who is known all over the country, died at Bethlehem, Pa., on December 30, of the grip, aged seventy-five years. He was a native of Saxony and a descendant of a family famous in the old country as guitar makers.—Philadelphia "Inquirer."

## Warren Hale.

Warren Hale, whose funeral will take place to-day from his late residence, 1517 Wallace street, was vice president of the Hale & Kilbourn Manufacturing Company, although for many years prior to his death he had not taken an active interest in the business, which is now conducted by his sons, Mr. Henry S. Hale and Mr. J. Warren Hale, and the Messrs. Kilbourn.

Mr. Hale was born in Dana, Mass., in 1811, of Puritan ancestry. At an early age he secured employment in a piano factory, and not long afterward invented a machine for quickly and cheaply turning out pianoforte and billiard table legs. The invention proved so profitable, he soon engaged in business for himself and enjoyed a monopoly in his special line for 15 years.

The patent right expiring, he came to Philadelphia in 1851 and opened a piano wareroom, subsequently becoming a partner in the firm of Hughes & Hale, makers of organs and melodeons.

Eight years later he returned to Dana, and, having secured an extension of his patent, resumed the operation of his first factory. In 1867 he again came to Philadelphia, and with different partners and under different firm names, manufactured picture frames and moldings until 1876, when the Hale & Kilbourn Manufacturing Company, the present firm, was formed, for the production of fine furniture and similar lines of products.

For several years he had been growing feeble, and his death, which occurred after an illness of five days, was caused by inflammation of the lungs, resulting from an attack of the grip.

Mr. Hale was twice married. He leaves a wife, two sons and a daughter.—Philadelphia "Ledger," January 2.

—Ludwig Bösendorfer, the head of the Vienna piano firm, has just celebrated his marriage with Mrs. von Latronovics.



### Mr. Geo. P. Bent and His "Crown."

MR. GEO. P. BENT, the man who makes the "Crown" and who is responsible for the publications of several tons of "Crown" poetry, is in New York. He is not after another sea of poetry, neither is he on business bent.

Mr. Bent has been South for his health. During the six months of the Fair's continuance he was one of the hardest workers for prestige. How well he succeeded the whole trade knows. He planted his "Crowns" in such profusion in the different State buildings that a blind man could see "Crown" pianos and the deaf man hear them.

While doing this work Mr. Bent was on the grounds every day. Not until the last two weeks of November did he notice any ill effects from this exposure to the dangerous influence of Section I, Manufactures Building, nor the blissful pleasures of the Midway. However during these two weeks he contracted a heavy cold, which has stuck as close to him as "Crown" poetry to his advertising work. To get rid of this cold he went South, and is now returning to Chicago, stopping this week in New York. Should he feel the need of further rest he will take another pleasure trip shortly after arriving in Chicago.

Mr. Bent, in speaking of the influence of "Crown" poetry, tells of a letter from a Missouri school teacher, who states that she is having her classes sing "Crown" poetry. Mr. Bent replied that that was just his scheme, and before he was through every school teacher would be doing the same as the Missouri teacher; that music teachers would be recommending "Crown" odes to their scholars, and that he was negotiating with Abbey, Schoeffel & Grau to have a "Crown" ode interpolated into every operatic performance at the Metropolitan Opera House.

### Wanted—New Case Styles.

ISN'T it about time that some bright and progressive manufacturer gave the trade a shaking up by bringing out something novel in piano cases? By that is meant something entirely different from those now existing. The trade is in a rut on cases. How many people can tell pianos apart, because of distinctness in cases? It is safe to assert that judging by the case work not one person in ten could tell one piano from another should the name on fall board and plate be eradicated.

And so many manufacturers' cases are so similar that it is to be doubted if the manufacturer himself could pick out his children with accuracy from the lot. Is this a striving after uniformity, or are we in this position from a lack of creative faculties? Perhaps from not using our brains to get away from similarity.

Would it not be better for the manufacturer to have his case work so different from his competitors that a sight-seer would say "there is a — piano," instead of having the same man look over the instrument, and then catch a glimpse of the name on the fall board, exclaiming, "Oh! it's a —?"

This similarity does not exist in other trades to the degree noticeable in the music trade, and in a trade that boasts of its art value it should not exist at all. Case making is in a rut.

There seems to be some unwritten law that says, a piano should have so many layers of veneer, and be varnished like a patent leather boot. It never seems to have occurred to case makers that beautiful cases could be made without a drop of varnish. Stamped leather for instance, studded with furniture nails, would make a lovely library, club house or boudoir piano—and there is a demand for pianos for these purposes. The Schroeders, of St. Petersburg, for instance, make a piano without any staining or varnish on the wood, and all those who saw it exhibited at the World's Fair must agree on its beauty.

There is no reason why a piano back should be as ugly as now, nor that it should be placed against the wall of a room to the detriment of a piano's tone. There is no reason why case lines should be distorted, and the whole inharmonious as one occasionally finds. Now is the time for an innovator to come forth from the people, and give us something new, something that the children will not mar every time they come within 10 feet of the piano.

Right here the question comes in: Would it take a life time to introduce it, and would it be a thankless job for the originator? No; novelties are just what sell, and it must be admitted that a piano not polished like a satin dress

would be a novelty. Give the public something new, and you will see how they appreciate it.

Ten years ago a man was laughed at when he manufactured a few light wood cases. It only remained for a man to show the public what could be done.

The trade wants some novelties in cases, something entirely different from cases now on the market, and it wants them now.

### Otto Wissner's Munificence.

Mr. Otto Wissner, of Wissner piano fame, in accordance with his yearly custom, made Christmas the occasion for showing his appreciation of his numerous clerks and heads of departments by the distribution of very handsome presents in sums of money amounting in total to nearly \$3,000. This would seem to indicate that notwithstanding the stringency of money and the state of general depression at present existing there are still some houses doing a thriving and prosperous business. \* \* \*—New York "Press."

THE above is just in line with Mr. Wissner's policy.

He believes in helping those who help him. This is how he figures:

"My men give their time and thought to advance my business. I prosper and they who helped me faithfully should receive a reward for their service. My success is their success; then there is no reason why I should not make them know that their faithful services are appreciated."

This line of reasoning finds fruit in the manner stated above, and shows that 1893 was a successful year with Otto Wissner.

"Nothing succeeds like success," to quote an old saw, therefore it is reasonable to suppose that 1894 will be a still greater year for him. If pluck, energy and good advertising will bring it about, it will come. Keep your eye on the Wissner piano during 1894.

### The Geo. C. Crane Co.

THE Geo. C. Crane Co., is the title of the corporation which will handle the Krell piano in the East. The new concern is to be incorporated under the laws of New Jersey, with a capital of \$50,000. The first meeting of the corporation has not been held yet, but will probably result in the election of the following officers:

Geo. C. Crane, president.  
Albert Krell, vice-president.  
A. Smith, secretary and treasurer.

As announced last week, the firm's warerooms will be at 97 Fifth avenue, where alterations are now in progress.

Mr. Geo. C. Crane will control the wholesale trade for the Krell piano in all States east of Pennsylvania, including that State, and his territory will extend to and include Virginia.

Mr. A. Smith is from Cincinnati, having been connected with the Krell retail business in that city. He will have control of the retail portion of the business in New York city.

The stockholders of the Geo. C. Crane Company are Mr. Geo. C. Crane, Mr. A. Smith and the Krell Piano Company, Cincinnati.

The firm will vigorously push the Krell piano during 1894.

### George Bothner.

ONE of the men who does not boom hard times persistently is Mr. Geo. Bothner, Jr. He believes in getting up and hustling when things are slack. This he has done so successfully during the past six months that he can now sit down at his desk and see his factory busily running. And the factory is running right along, not in jerks to finish an order, but running steadily, giving employment to all his men. The Bothner action is "in it for '94."

During dull times the firm of Geo. Bothner have been sawing wood and making it into actions. They realized that manufacturers would want supplies again this year, and that the firm that was ready to take good care of trade was the one which would stand the best chance of getting it. Their customers cannot complain of tardiness in filling orders.

—Mears & Pitcher, the music dealers at Belfast, Me., have made two pianos in their shop as an experiment.

### A Few Words on Fiddle Strings.

SOME time ago an eminent writer facetiously defined a violinist as a man who stretches the bowels of a cat over a wooden box and rubs them with the tail of a horse. His definition with respect to the material from which fiddle strings are and were made is erroneous, since, as every musician knows, they are made from the intestines of the sheep and not from those of the cat. There has never been a time, so far as I am aware, when the bowels of the domestic tabby were used for such a purpose. The intestines of the camel have been and are I believe still employed in the manufacture of strings for instruments used in Arabia and some other Asiatic countries; and further, it appears that in ancient Greece those of the wolf, other animals and reptiles were experimented with, but without success. In his brilliant work "Violin Making: As it Was and Is," Heron Allen says that "One Baptista Porta seems to have made some intelligent experiments in the sixteenth century on the materials of which strings were made, the astounding results of which were that strings made of combined wolf and sheep gut produced no music, but only jar and discord. The painful effect of playing on strings made from the intestines of serpents was to make women miscarry, especially when vipers supplied the material. Porta probably got his information from Pythagoras, who tells a similar story; at any rate Kircher, the well meaning but sadly misguided author of 'Musurgia Universalis,' strung two instruments, one with wolf gut strings and the other with sheep gut strings, and, sitting in a fold, played to the assembled sheep, who, however, failed to express any objection or alarm at either form of tone production." The fact is now pretty well established that strings for musical instruments of the harp and lute kind were made from sheep gut, even in ancient Egypt, where the cat was esteemed a sacred animal. Yet the French writer, F. J. Fetis, in his "Histoire Générale de la Musique," evidently under the impression that the instruments of Egypt were equipped with cat gut strings, expresses wonder at the fact for the reason previously stated.

As will be seen from the following accounts some of the less civilized nations employ material other than gut for the manufacture of strings. Bowdich in his "Mission to Ashantee" says: "The Mosees, Mallows, Burnous and natives from the more remote parts of the interior play on a rude violin. The body is a calabash; the top is covered with deer skin and two large holes are cut in it for the sound to escape; the strings, or rather the string, is composed of cow's hair and broad like that of the bow with which they play, which resembles that of the bow of a violin." Major Laing's "Travels in Western Africa" contain the following: "At parting he [Bee Simera, a king in the Kooranko country] sent his griot or minstrel to play before me and sing a song of welcome. This man had a sort of fiddle, the body of which was formed of a calabash, in which two small square holes were cut to give it a tone. It had only one string, composed of many twisted horse hairs, and although he could bring from it only four notes, yet he contrived to vary them so as to produce a pleasing harmony." This primitive violinist was a persistent fiddler, playing from nightfall until daybreak the next morning, when the Major dismissed him with a "head of tobacco" for himself and compliments and thanks for his master. Dr. Stainer states it as his opinion that "the most primitive material used for strings was probably twisted grass." Among the Chinese silk is used for strings, and it is from them no doubt the practice of making silk strings in Europe was copied. The effort to find some material that would resist the effects of perspiration and a moist atmosphere led some few years since to the introduction of metal strings, while even to-day we have in the low strings of violin, viola, violoncello and bass a combination of gut with metal. Thus it will be seen that the animal, mineral and vegetable kingdoms have been searched to find a fitting substance wherefrom to furnish fiddle strings, with the result that sheep gut still takes preference over all other materials.

The string making industry is practiced quite extensively in Europe, particularly in Italy, Germany, France and England. George Hart in his book on "The Violin: Its Famous Makers and Their Imitators," writes: "The Italians rank first in this manufacture, their proficiency being evident in the three chief requisites for strings, viz., high finish, great durability and purity of sound. There are manufactories at Rome, Naples, Padua and Verona, the separate characteristics of which are definitely marked in their produce. Those strings which are manufactured at

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Rome are exceedingly hard and brilliant, and exhibit a slight roughness of finish. The Neapolitan samples are smooth and softer than the Roman, and also whiter in appearance. Those of Padua are highly polished and durable, but frequently false. The German strings now rank next to the Italian, Saxony being the seat of manufacture. Their strings are carefully made, and those of the larger sizes answer well, but the smaller sizes are wanting in durability. The English manufacture all qualities, but chiefly the cheaper kinds; they are durable but unevenly made, and have a dark appearance."

The Italian climate favors the manufacture of strings, permitting an important part of the process to be carried on outdoors in the warm sunlit air. In other countries, nature not being so accommodating, art is drawn upon to supply the deficiency; especially is this so in England and France, where artificial means are almost, if not entirely, relied upon. The differing climatic conditions are very largely responsible for the variation in the qualities of strings made in the several countries mentioned. I am not aware that we have any manufacturer of strings in the United States, but it has always seemed to me that we possess in many localities of our highly favored land a climate equally felicitous with that of Italy for carrying out that particular part of the process of string making which is best done in the open air. It is said that lambs bred and fed on dry mountainous pasturage furnish the best intestines, and that those from the province of Berry and parts of Southern Germany are the finest and at their best for the purpose in September, which is the string making month of the year.

The manufacture of strings is a long and tedious process, involving many details requiring the exercise of skill and discretion in the highest degree. It is thus described in Heron-Allen's "Violin Making." "The intestine used is that one which is composed of the duodenum, the jejunum and the ileum; it is composed of three membranes, the external (or peritoneal) and the mucous membranes, both of which are removed as useless, but which enclose between them a third, the muscular or fibrous membrane, which is used in the manufacture of fiddle strings. The intestines are fetched direct from the butchers whilst the carcasses are still warm, and they are detached by workmen who are especially employed for the purpose, by whom they are at once stretched upon an inclined plane and scraped with a knife blade to clean and empty them of all foreign substances, grease, &c. This must be done quickly, and while the intestines are yet warm, or the cooling matters would hopelessly color the intestines. After this operation the intestines are tied up in bundles and placed in vessels to carry them to the manufactory, where they are tied in bundles of ten and placed in cold water from 12 to 15 hours; this may be done in a running stream or in a vat of spring water, slightly corrected with carbonate of soda. After this they are immersed four or five hours in tepid running water.

"These soakings produce a slight fermentation which aids the separation of the fibrous from the mucous and peritoneal membranes, which is done by women scraping the intestines with a split cane on a slightly inclined slab, down which a current of water constantly runs; the internal membranes run off into a trough and are used for manure, the external are used for racquets, whips and other rougher articles composed of gut. The fibrous membranes, separated in bundles of about ten, are now placed in stone jugs to soak for three or four hours in potassa lye (or ammoniacal solution, which is preferable) whose strength must be carefully apportioned to the work to be done. At the end of this time they are carefully rubbed through the first finger (protected by a gutta percha glove) and the thumb (armed by a copper thimble) of the left hand; by this means are removed any of the fragments of the two superfluous membranes which may have escaped the first scraping. This operation is generally repeated at two hour intervals three times during the day, after each of which repetitions they are put in a similar stone jar of solution of permanganate of potassa. The fourth time this is repeated they are not replaced in the same solution, but are dipped into a weak solution of sulphuric acid. These operations are repeated for two or three days, morning and evening, always similarly increasing the strength of the solution used.

"The guts are now sufficiently cleaned to be sorted, and, if necessary, split. They are sorted by experienced work-

men into qualities, lengths, thicknesses and strengths, so that each may be devoted to its proper uses and tones. As the guts, in their natural state, are not sufficiently uniform in diameter to obtain that cylindricity and parallelism that is the great aim of the string maker, they often require to be split into long threads by means of a knife specially prepared for the purpose, which threads are then placed in a jar with their thick and thin ends set alternately. The next operation is the spinning, which is performed on a frame about three times as long as a fiddle. It is done as follows: two, three or more fibres (according to the string to be made) are taken and set alternately; that is, the thick end of one opposite the thin of another. The usual number apportioned to the four strings of a violin is as follows: for the first, or E string, 3-4 fine threads; for the second, or A, 3-4 strong ones; for the third, or D, 6-7 strong ones. Beyond this, double bass strings reach as many as 85 fibres, but this is a branch of the manufacture that does not concern us.

"At one end of the frame is a little wheel, the centre or axle of which bears two hooks; at the other end of the frame are fixed little pegs. The guts selected are fixed to a peg, which is set in one end of the wheel and carried to the other end of the frame, twisted round a fixed peg, brought back to the other end and fixed to the other hook of the wheel by another peg; this wheel is rapidly revolved by a multiplying fly wheel, and the guts are twisted up into a fiddle string, the fingers being passed along it meanwhile to prevent the formation of inequalities in its length. The pegs are then removed from the hooks and set in holes opposite the fixed pegs at the other end of the frame (in the same way as the pegs are set in the head of a fiddle), and the work proceeds in the same way with a new bundle of guts from another fixed peg to the hooked wheel, until the frame is full. The strings are then sulphured, to whiten them, in a sulphuring chamber, in which the frames are placed, and flowers of sulphur ignited in the centre. The chamber is then hermetically sealed and left for the night, during which time the strings become bleached by the action of the sulphurous acid gas evolved by the combustion of the sulphur. They are next morning exposed to air (but not rain) till nearly dry, when they are again moistened, twisted on the frame and replaced in the sulphur bath. This operation lasts from two to eight days, according to the size of the string being made.

"The strings are then thoroughly polished and rubbed to get rid of all inequalities, grease, or other foreign particles. This is done while they are still on the frame by means of a set of hair cushions, which, enveloping the strings, by a lateral movement submit them to a rapid and forcible friction, they being from time to time during the operation moistened with a sponge soaked in an alkaline solution of potassa. The strings are then wiped to get rid of all impurities, moistened with pure water, and replaced for the night in the sulphur bath, after which they are again twisted and dried. When dry they are polished, an operation which first or E strings are frequently allowed to go without, but which for the others takes place as follows: The frames are laid flat upon trestles or other supports, and the strings are polished by hand or machinery by means of little gutta percha cushions, olive oil and pounce, or whitening, being used for the purpose. These polishers are run from end to end of the strings till the requisite polish has been obtained. The strings are then carefully wiped and lightly moistened with olive oil, after which they are thoroughly dried, which is accomplished when, on loosening the pegs, they do not contract. The strings are then cut from the frames close to the pegs, and rolled into coils as we see them in commerce, after which they are made up into bundles of 15 or 30."

Covered strings appear to have come into use some time during the seventeenth century. J. Rousseau in his "Traité de Viole," attributes the invention to Saint Colombe, a violinist of repute of somewhere about 1687. The object of the invention is to reduce the diameter of the gut string that would be requisite for G by adding thereto a dense covering of metal wire to lower its pitch. A string of the thickness used for A is suitable for the G when covered with wire, which is of copper, usually plated or of pure silver. Mr. Hart, of England, covers his strings with alternate spirals of gun metal and plated copper. It is said that covered gut strings are better if they have not been sulphured or oiled in the process of manufacture, a statement rather adverse to the pretensions of those members of

the trade who lay great stress upon covering their own strings to order, which of course are the finished strings ordinarily reaching this country.

The method of covering is as follows: "The string is fixed at one end to a hook set on a wheel, and at the other to a turning swivel, which holds the string stretched by means of a weight. The turning of the wheel turns the string and swivel, and the workman carefully wraps the wire on to the string as it revolves, taking care to preserve its regularity and close winding, and checking the vibrations of the rotating string with a cork. The gut must be perfectly uniform in diameter throughout its length, and incapable of further stretching. Consequently it is strongly stretched before the wire is wound on, or else by subsequent stretching the core would recede from the helix; and the effect can only be described by those who have suffered from it."

Although so much care is exercised in the manufacture of strings it behooves players on the fiddle to exercise the greatest care when making purchases to select only those that trained judgment and observation have shown them are likely to fulfill the conditions essential to a good string. A string should be pliant and elastic, with as much recoil when pulled out as is possessed by a watch spring. It must be free from blemish, such as spots or blotches, and transparent throughout its entire length. The diameter must also be uniform, for unless it is, the intonation will be inaccurate, the harmonics and tone false. A string gauge is a necessary article for the violinist to have in his possession and to use, for the reason that not all strings are alike suitable to every instrument, if not for the further one that the changing from one diameter to another whenever a new string is put on is hurtful to the fingers. There can be no question that some violins require larger and some smaller strings than do others. It is an affair of affinities, which as a condition thereof must be harmonious; otherwise, if the strings and the body of the instrument be out of sympathy one with the other, neither will rise to the level of its greatest and best possibilities. Strings should neither be too white nor should they be very yellow. The one betokens excessive bleaching, the other age, and neither condition is what the fiddler needs. His strings must exhibit the happy medium of transparency and highest perfection of finish; they must be of comparatively recent make and such as have been well cared for in the hands of the tradesman. The violinist cannot therefore be too careful in the selection of his strings.—A. A. Clappe, in "The Dominant."

#### St. Louis Removals.

THE Southwestern Music Company have moved from 902 Olive street to 1407 Olive street.

Balwer & Weber have moved from 200 West Fourth street to 908 Olive street.

Business in St. Louis continues very dull.

—Mr. Chas. S. Fischer is serving on the January Grand Jury.

—Horace B. Kirkwood, who gives his address as 114 Nassau street, was arrested on January 2 by Post Office Inspector Shopp, charged with fraudulently using the mails. Kirkwood's scheme has been to advertise that he would give a handsome piano to the first 100 men who sent their addresses to "The Wagner Piano Company, 114 Nassau street." When he received an answer he would send a circular asking for \$3 to cover the cost of advertising, &c. On this circular was printed the picture of a handsome five story building, across the front of which in big letters was the sign "The Wagner Piano Company." He also inclosed with the circular a contract for the piano, which spoke of it as a handsome instrument, and said that it was "used in every country in the world and sold more extensively than any other piano made." In one part of this contract, printed in diminutive characters scarcely readable, was the statement: This certificate entitles the holder to one of our elegant miniature pianos."

The piano received by the dupe was a miniature and a burlesque. Commissioner Shields held Kirkwood in \$1,000 bail for examination.—New York "Sun."

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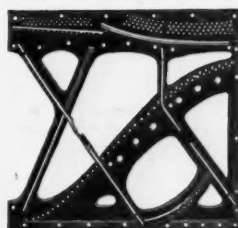
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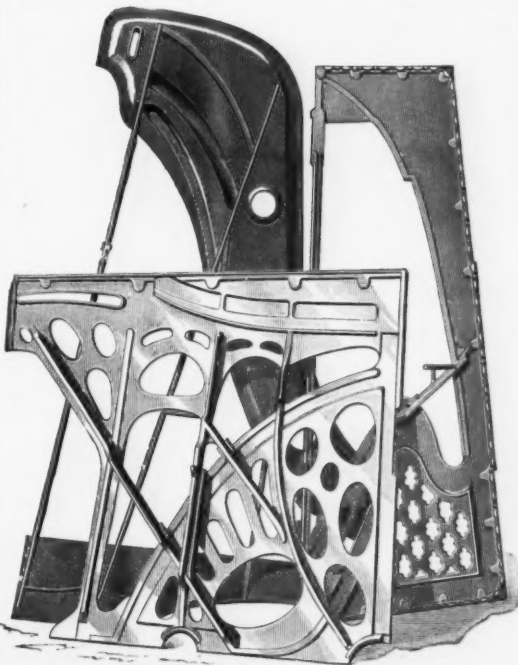
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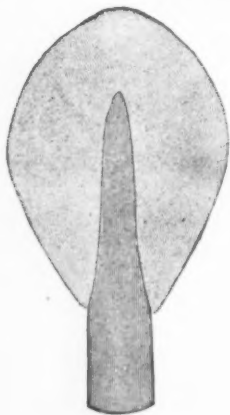
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